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Liturgical Arts

A QUARTERLY DEVOTED TO THE
ARTS OF THE CATHOLIC CHURCH



I T A L Y

25th Anniversary Number

VOLUME TWENTY-FIVE NOVEMBER, 1956 NUMBER ONE

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LITURGICAL ARTS

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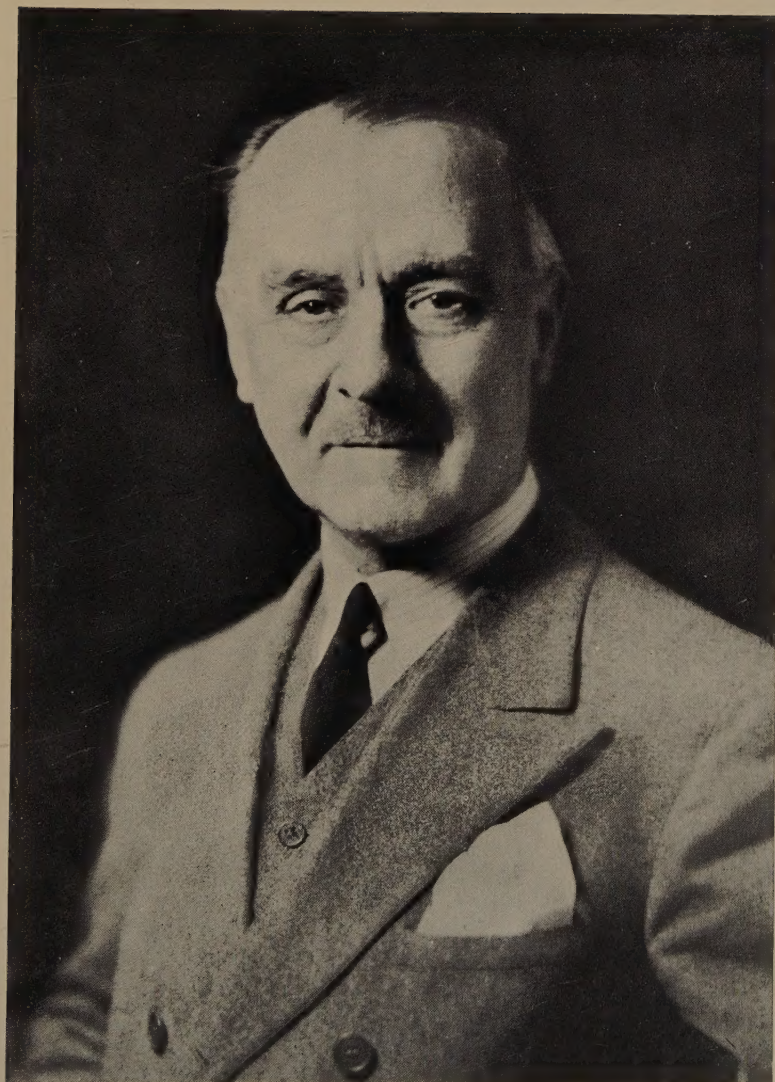
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IN MEMORIAM



Harold Becket Gibbs

1868-1956





Detail of station of the Cross Giacomo Manzù, scul
see other illustrations on page e

LITURGICAL ARTS

PUBLISHED QUARTERLY BY THE LITURGICAL ARTS SOCIETY

VOLUME TWENTY-FIVE

November, 1956

NUMBER ONE

Editorial

THE JUBILEE YEAR of any magazine is cause for rejoicing; in the case of such a magazine as ours, devoted to the evolution of religious art in our times, it is cause for wonder that it has lasted so long. But when the first blush of satisfaction is over it is time to gird ourselves for the second round — to go from maturity to the achievement of at least a measure of success, and to the dignity of an elder in a field where intangibles play havoc with the best of intentions. And when dignity seems likely to act as a deterrent to further progress, it will be time to return to the exuberance of youth, to keep the spark of enthusiasm shining as brightly as ever.

In the early days of the Society's existence we felt bound to pay attention to work done in the United States; then an excursion was made into the historical development of other rites; and finally our natural editorial curiosity led to the inclusion of the international scene. Such a universal point of view has a great advantage, in that it allows for a wide field of activity and avoids the pitfalls of too great an interest in a limited world area. Moreover, such universal interest makes it possible for the editor to keep a sane outlook and to compare the excellences of one country with the achievements of another. Inbreeding in matters of religious art can be as devastating as inbreeding in other areas of life; it results in a vicious circle in which prejudice takes on the semblance of truth and becomes a masquerade of vigorous life.

Even the limited facilities at the disposal of our Society have given us a

Cardinal's Residence
452 Madison Avenue
New York 22

August 14, 1956

Dear Mr Lavanoux:

I am pleased to learn that this issue of *Liturgical Arts* will mark the twenty-fifth anniversary of the magazine, and I write to congratulate you on the success which has attended your efforts as editor for so many years. I think it is very appropriate that this jubilee number commemorates the evolution of religious art in Italy since it gives evidence of life and vitality in all the arts that enhance the beauty of the House of God.

With best wishes for the future, I remain

Very sincerely yours in Christ

F. Cardinal Spellman

ARCHBISHOP OF NEW YORK

wide knowledge of activities in the religious field, and the twenty-four volumes of the quarterly are eloquent testimony to the vitality of those artists whose work has been given recognition in the pages of the publication. Much more could be done, of course. At times we are tempted to compare the Liturgical Arts Society to a Rolls-Royce car which is run on three worn-out tires and fed gasoline with an eye-dropper. The slow progress of such an equipage may be one of offended dignity, but it does travel, if only because the vehicle consistently resists the temptation to give up.

The opportunities afforded the editor, through grants from a private foundation, to travel to many parts of the world, have yielded a mass of information that should prove to all that the Church is ever on the alert in all fields of endeavor. It would seem appropriate that this twenty-fifth anniversary number be devoted to contemporary religious art in Italy. Whether Italy is now the mother of the arts is a moot point, but she does take her place in the long line of countries in which healthy evidences of a living art are slowly becoming the norm. Previous issues have been devoted to England, Japan, the Philippines, India, Haiti, Hong Kong, Venezuela, Cuba, the Bahamas, Puerto Rico, Mexico. The latest editorial journey will bring news from Africa and then, we hope, from France, Belgium, Switzerland, Germany, Spain, Portugal, the Netherlands, and South America.

An anniversary always affords an opportunity to express appreciation of one kind or another. In the present instance the editor happily confesses what many perhaps are well aware of — that without the generous and devoted collaboration of many writers and friends, the magazine could not exist for more than six months. These collaborators give of themselves, of their precious time. To all and sundry (a list would read like a who's who of religious art in the world today) the editor expresses his deep gratitude.

The contents of this anniversary number and the eminence of the collaborators are proof that the climate of religious art is slowly changing, and we can hope for the day when a living art

will be the norm. The cardinal-archbishop of Bologna tells us that: "*Every moment of history praises, in the language of the living, the Living God.*" He concludes that tradition is not a crystallization of the form of a specific historical period. This, indeed, is a look forward. Bishop Ettore Cunial, of the diocese of Rome, dwells on the dynamism of the liturgy and calls upon the artists to heed the needs of that liturgy which is "... adapted to the necessities of the modern sacramental conscience." He further remarks that "... it is easy to understand the dynamic value of so many of its [the liturgy's] aspects, especially if one understands that in Christ there is a germ that grows and develops, always active, productive, and full of life."

In writing on *The Contemporaneity of Sacred Art*, Wadimir d'Ormesson, the former ambassador of France to the Holy See, strikes a parallel note of dynamism. He remarks "Art must always renew itself; it is perpetual creation. Once it congeals it becomes sterile."

This healthy climate of art has developed during the twenty-five years of our Society's existence, of which our devoted chaplain, Father John LaFarge, tells the story. This special issue, though devoted to Italy, really reflects a point of view which is taking hold in many other lands. The coming decades will tell the full story.

In Memoriam



ON November 1, 1956, Harold Becket Gibbs died. There are few in the history of the LITURGICAL ARTS SOCIETY to whom we owe a greater debt of gratitude. Unremitting devotion to an ideal is rare; tired enthusiasms often dull the edges of youthful spirit, and compromise can fashion one's conscience to the shape of a comfortable mediocrity. Becket Gibbs was not one to allow smallness to lower his standards.

Becket Gibbs was born Sunday, August 2, 1868, at Rustington, Sussex, England. He was baptized in the Anglican Church by the Reverend Sir Hubert Armstrong, vicar of Rustington parish

This short biography is based on notes given us by Mrs Becket Gibbs and on excerpts from *The Catholic Choirmaster* of Fall 1953 and Spring 1954.

church. From 1878 to 1884 Becket Gibbs attended the Saint Nicholas choir school in Arundel, where he soon became a leading chorister. In 1884 he went to live at the vicarage of Littlehampton, where he stayed for eleven years, with the thought of eventually becoming an Anglican priest. While living at the vicarage he met Cardinal Manning who, before his conversion, was a warm personal friend of the Reverend Charles Rumball and, as archdeacon of Chichester, would often occupy the pulpit in the church of Littlehampton. Gibbs's music having progressed satisfactorily, it was decided that he should go up to London to study with Dr William Stevenson Hoyte of the Royal College and Academy of Music. There he soon became one of Dr Hoyte's three assistant organists at All Saints, Margaret Street, one of the most fashionable "High Churches" of London, where the Royal Family of Marlborough House worshipped.

About this time he met Harry Bainbridge Briggs, a famous musician and founder of the Plainsong Medieval Society. Briggs engaged Becket Gibbs to lecture on plainsong and he traveled about England for some time. In 1897, he was engaged, at the age of thirty, to become principal of the Nottingham College of Music, which position he held until 1905. While in Nottingham Gibbs became a convert to the Catholic faith, and was received into the Church by Father Harnett, of Saint Patrick's Church.

IN 1903, among the many pilgrims in Rome, Becket Gibbs was received in audience by Pius X, and here it was that fate took a hand in his career. He had been associated with the monks of Solesmes, and had lectured at Appuldurcombe and at Quarr Abbey on the Isle of Wight. In earlier days Pius X had planned to have a few experts travel around a diocese and teach the chant and supervise the work of parish teachers. In time he enlarged this plan to worldwide proportions.

America was in the thoughts of the Pontiff. Through Father de Santi, S.J., instructor in the Roman seminary and close to His Holiness in the reform of sacred music, Pius X sought missionaries for church music in America. He thought some English choirmasters might volunteer, and Father de Santi was asked to get in touch with the Abbot of Solesmes. The Abbot wrote to Becket Gibbs, who was willing and who sought a com-

panion. But by the time of departure this companion — later Dom Alphege Shebbeare, O. S. B. — had entered the Benedictine novitiate and Gibbs went on alone. The date — 1905. He began his labors at the cathedral of Covington, Kentucky, where the ordinary was Bishop Camillus Paul Maes. After two years Gibbs went on to Saint Peter's cathedral, Cincinnati, under Archbishop Henry Moeller.

MANY of us can look back on the International congress held in New York in 1920, which was attended by both Dom Mocquereau and Dom Gattard. Whatever they might have said for public consumption, it is well known that the majority present were even then like "barbarians" as far as Gregorian chant was concerned. One can easily understand what a wilderness Becket Gibbs found when he came to Covington in 1905. But he was undaunted, for it was then he founded the Gregorian Congregation, of which he was the first president.

In 1954 Gibbs was the recipient of The Society of Saint Gregory of America's liturgical music award. In making the presentation in Saint Martin's chapel of Saint Charles Seminary, Overbrook, Philadelphia, the Reverend John C. Selner, S.S., made this formal pronouncement: "The Society of Saint Gregory of America, desirous of promoting, fostering, and encouraging a due regard for the legislation of Holy Mother Church in behalf of appropriate music for the celebration of her sublime mysteries and sacred offices, petitions Your Excellency * to confer upon Harold Becket Gibbs the Liturgical Music award in recognition of his many years of tireless effort in this regard, and in public testimony of the dedication of his God-given talents to so worthy a cause."

THE chaplain of the LITURGICAL ARTS SOCIETY, the Reverend John LaFarge, S.J., in his autobiography, *The Manner Is Ordinary*, published a few years ago, mentions Dr Gibbs's founding, in 1932, of what has been known as the Quillisma Club, a group of male members of the Society devoted to the thesis that the singing of Gregorian chant is possible for the laity, given a modicum of enthusiasm and proper direction. Until 1946, when he retired and moved to Wynne-

* The Most Reverend John F. O'Hara, C.S.C., Archbishop of Philadelphia.

wood, near Philadelphia, Dr Gibbs trained this choir in the appreciation of plainsong and it was due to his untiring efforts, limitless patience and sound pedagogical methods that this group of laymen attained an enviable proficiency in singing, as Dr Gibbs often said "with the *cream* of their voices."

In 1946, the place of our founder was taken over by Father Joseph R. Foley, C.S.P., director of the Paulist choristers, who has continued the training of the Quilismates to this day. On November 22, 1955, a group of twenty members of the choir journeyed to Philadelphia and, in the church of *Our Lady of Lourdes*, near Dr Gibbs's home, sang Vespers, *a capella*. On November 5, 1956, it was

their sad privilege to sing the requiem mass of their beloved founder and guide.

WHEN the history of liturgical music in the United States is finally written there will be few more worthy of a niche in the hall of pioneers than Dr Becket Gibbs. He and his colleagues prepared the way for and made possible the present revival, through patience, tact, and long-suffering devotion to the ideal so eloquently stated by Pius X in his *Motu Proprio*, of 1903. Gibbs's title of Doctor is closely bound up with the history of the Pontifical School in Rome. This school opened in 1911 and was granted, on July 10, 1914, its present

power of conferring degrees. This was one of the last acts of Pius X in connection with the reform he instituted on sacred music, for he died on August 20. Becket Gibbs was in Rome at that time, and Father de Santi asked him to submit himself to examination for a doctorate in Gregorian chant. The precious document conferring on him this degree, one of the first five awarded by the Pontifical school, was cleverly hidden behind the door of his study and few realized that he had ever been given it. But *Doctor* he always was, and always will be, to his *quilismates*.

Requiescat in pace!

DANIEL J. SULLIVAN
President, Liturgical Arts Society

A Quarter Century Retrospect L.A.S.

THE REVEREND JOHN LAFARGE, S.J.

THE LITURGICAL ARTS SOCIETY is so used to confronting the future that it's rather difficult for its chaplain to turn around and peer into the past. Twenty-five years looks like a long time, and it's still longer when I try to recall the first seeds of the liturgical arts idea.

The Story of the Society

IT wasn't a sudden inspiration, but a notion that came spontaneously to quite a number of people — architects, artists, some clergymen, educators — who were deeply impressed by the deplorable situation of Catholic religious art in this country. Like many fruitful ideas, it grew from an irritant, a sort of blemish on the fair face of the Church. In the past hundred years the Catholic Church has produced an astonishingly large number of really beautiful churches, a great deal of fine architecture, sculpture, decoration, but still the wax-doll type of statuary and other spurious types of ornamentation have persisted. In 1926-27 a small group of architects began to discuss among themselves what *could* really be done. They were aware of the necessity of doing something positive, rather than merely indulging in the usual recriminations against religious art and architecture in the Catholic Church. At meetings and during three-day retreats at Portsmouth

Priory at Portsmouth, R. I., various ideas were thrashed out. Some were of the opinion that artists should band together in isolation, in some form of semi-contemplative community and out of their seclusion re-create Catholic art from the inside. Eric Gill and Ditchling exerted their influence. The contemplatives would be supported, presumably, by wealthy persons, if such were available, and then wait for the public to call for their services. Others, of a more practical turn of mind, thought that any amelioration of present conditions hinged on doing their best within the limits of their present work. They chose a different course, that of remaining within their own sphere of professional action and within the limits of what appeared to be present possibility. They would work from inside their respective crafts and professions. This brought the whole idea down to a somewhat prosaic basis, but launched the liturgical arts project on a path from which it has never deviated.

Organization meetings followed at Campion House, the editorial headquarters of *America*, where the question was further discussed. As a result, another meeting was held in the studio of Mrs. Hildreth Meiere, at which time it was decided that a national quarterly magazine, fully illustrated, was the necessary element in any further work of

an organization such as the LITURGICAL ARTS SOCIETY. Accordingly, Harry Lorin Binsse was chosen as the magazine's first editor and executive secretary of the Society, because of his knowledge of printing practices and his appreciation of the norms underlying the *idea* of the society. It is a tribute to Harry Binsse's taste and typographical skill that the format of the quarterly has not changed during these twenty-five years, something certainly not true of most of its contemporaries in the field of Catholic publications. When in 1940 Mr Binsse felt himself obliged to resign as executive secretary of the Society and editor of the quarterly, he was succeeded by Maurice Lavanoux, still happily continuing in this work. To Mr Lavanoux's utterly unselfish devotion and his genius the magazine owes its present unique and high standard.

The early years of the magazine's existence were handicapped by a lack of suitable material, so that it leaned heavily upon material which now seems to have been of archeological value but to bear little relation to present-day needs. The Society, like many non-profit organizations, can look back on the glamorous years when dinners and other functions to raise money were taken as a matter of course by many whose sole interest was in showing off at such meetings. These years were fol-

lowed by those less glamorous years when the main problem was the work of continuity. As time went on, the universal character of the Church was more and more realized, and opportunities were offered to the secretary, through the generosity of a private foundation, to study activity in the realm of religious art and architecture in other countries. In time this universal interest of the Society's editorial function yielded interesting outlooks and widened the scope of its activities.

The Meaning of the Movement

AS the years have gone on and the Society has had to explain its project in more and more detail to the public, it has clarified in its own mind just what such a movement means. Essentially it is to create a climate in which all the different elements can collaborate in producing an art worthy of the spirit of the Church. What the Society would like to do, insofar as possible, is to encourage that spirit of cooperation between all those factors of the process of construction and decoration which are favorable to truly creative work. It has been particularly interested in trying to close the gap between the patron or employer and the artist; to help the artist understand the needs of the patron — who in this case is the Church as represented by those who engage in ecclesiastical building or educational construction or construction of other institutions — and those who wish to put their talents at the service of the Church but are uncertain how to go about it. It has been the Society's persistent hope that the development of such a climate will help to solve the vexing problem of commercialized art *vs.* purely private initiative. Anyone who recalls the enormous amount of annual construction in this country will realize that commercial firms are a necessity. We cannot do without them. But as such a climate of cooperation develops it will reflect itself in the commercial firms themselves, in the quality of their work and, what is more, in the spirit and attitude they have toward the initiative of private talent.

Art Serving the Church

EXPERIENCE, too, has helped to clarify our thought on what liturgical art really means. The term itself seems capable of stirring up many emotions, pro and con. After all, liturgical art *is* liturgical; the movement which the

Society represents is not concerned primarily with works of art that are within the sphere of Christianity, but it is concerned with art at the service of the Church, the Church's official worship. This simple proposition, however, is very comprehensive. It includes such features as the altar, its construction, its location, all its appurtenances; the sanctuary; the sacred vessels and vestments; the relation of the altar to the congregation. It also includes the building that houses all Christian worship — not only the altar and the sacred Eucharistic sacrifice but the administration of the other sacraments, such as baptism and penance — the font and the confessional. It includes the treatment of the choir, the pulpit, the Communion rail, and so on from the standpoint of the requirements of worship itself. In addition to this there are the claims of public and private devotion in the way of statuary, decoration, etc. These are all related to the Church's official worship.

But liturgical art is more than this. The very term *liturgy* indicates that the spirit of the art which the Society encourages should reflect, by its very nature, not only rubrical correctness but the spirit of that official worship itself, the spirit of the Church praying. Thus the liturgical arts movement is an expression of love of the Church, which if properly understood is love for Christ Himself; love for the Heavenly Father, for whose honor and glory our Saviour founded the Church; and love for the Holy Spirit, who proclaims the Father's glory within the Church unto the end of time.

Guided then by this churchly spirit, liturgical art works in harmony with the directives of our Holy Father and the Sacred Congregations. These are matters on which the Church has spoken with great precision and detail. Hence the importance of knowing what the Church *has* really said: what has been determined by the Holy Father, what the Sacred Congregations have laid down, and what has been left for determination by the local ordinary. Where the Church has clearly designated certain matters as under his care, his decisions are as binding as if the Universal Church had spoken. But in matters of purely artistic taste, Church authorities may differ like anyone else.

Styles, Pro and Con

IT is not the idea of the liturgical arts movement to dogmatize on schools or

types of art, or to be attached to any one style. On such matters the Holy Father himself has not dogmatized. But the movement will naturally avoid a rigid, mechanical, engineering type of modernism; yet, on the other hand, it refuses to canonize the past, merely passing down that which was once, in its own time, considered to be a daring innovation, but has now become lifeless. In other words, it leaves one free to choose and act within normal limits. In many ways it is a question of semantics. For that reason one remark of Cardinal Tisserant's is a guiding light for the Society. As Prefect of the Vatican library he advised the LITURGICAL ARTS SOCIETY to work *en profondeur*: to try to penetrate ever more intimately and deeply the spirit of the liturgy, which is the spirit of the Church and in turn the spirit of Jesus Christ Himself.

It would be an interesting study to see how far the difficulties of Catholic Church art in the United States are due to the surrounding influence of a Protestant culture, for the United States is the only great nation in the world which has been Protestant from the beginning of its national existence. Where Catholic religious art is tainted with too much sentimentality, a too sugary complexion, it is perhaps a reaction against Protestant evangelical austerity and puritanism. On the other hand, the Protestant emphasis on communal worship of a demonstrative but not sacrificial character has made Catholics perhaps unduly suspicious of any movement to restore a greater participation of the laity in the services of the Church. At the same time, standards set by Protestant individualism and a certain type of evangelical Protestant sentimentalism are reflected in the reasoning sometimes adopted by Catholics for the defense of so-called popular taste. In such a complicated matter distortions and generalizations are very easy. Nevertheless, our religious psychologists and sociologists can do a little exploring along this line. It is important to distinguish between a genuine conservatism based on a profound love of ancient traditions and veneration of the precious acquisitions of the past, and a pseudo-conservatism that arises from a feeling of insecurity and that can betray an unwillingness to take the time and trouble to look more deeply into the roots of our Christian culture itself.

These are, however, but temporary difficulties, and it is useless to exaggerate them. They are far outweighed by the

prospect which the LITURGICAL ARTS SOCIETY has opened up, particularly in the last few years, as a result of widening interest in liturgical questions throughout the world and the cordial reception given to its own work in most distant and unlikely places.

The World Perspective of Liturgical Art

LITURGICAL art, far from catering to a mere elite or cloistered minority, has developed into a meeting-ground for Catholics all over the world. Indeed, from its very nature the universal worship of the Church, the sense of the Mystical Body of Christ, invites this meeting of souls and minds; and this is aided by travel on our part to other countries, as Americans abroad become interested in the Catholic monuments of other nations.

(Just as a small instance in this connection: Saint Ansgar's Scandinavian Catholic League — headquarters at 40 West 13th St., New York, N. Y. — provides free a practical little folder for Catholics traveling in the Scandinavian countries, introducing them to the ancient liturgical monuments of those lands as well as to the facilities for mass, confession, sermons, etc. in the present day.)

After all, this world-wide intercourse is a means by which we Americans can make our own special contribution to the Universal Church. It is also one more way in which we can demonstrate the genuine, the profoundly spiritual aspect of the United States to skeptical or even hostile people of other countries.

Intellect and Taste

THESE are our aims. This is what we are hoping to accomplish. Is the LITURGICAL ARTS SOCIETY the proper instrument? All I can say is we could do incalculably more if we had somewhat greater means at hand. Even were the society a purely cultural affair, it would probably have difficulty in securing aid. It must suffer the lot of those who work simply for God's glory.

There is a good deal of argument as to whether intellect or sentiment should be our chief guide in matters of religious artistic taste. This is a curious debate in view of the great predominance given to the intellect in our Catholic scholastic philosophy. The argument is peculiarly inept in view of the precision with which Saint Thomas Aquinas explains to us

the relative functions of the intellect and the senses, showing us, for instance, that though the *formal* object of the intellect is that of abstract essences, the *proper* object of the intellect is that of the quiddity or nature of things embodied in sensible material existences. The glory of the Catholic point of view so aptly expressed by the Thomistic philosophy is precisely this just and delicate balance between the sensible and the purely intellectual elements of man's nature. Sentiment may not flout the intellect, and the intellect cannot scorn sentiment.

From time to time voices are raised to the effect that there is no use trying to rationalize the norms of our liturgical art products, that the ultimate arbiter is popular taste, and if the taste displeases us then so much the worse for our own concern. Certainly we can agree that there is no reason for needlessly shocking the taste of the people. But if we cannot hope to inculcate an understanding of the really great traditions of art, of sculpture, or of architecture through an appeal to people's intelligence, then a vehement protest is in order. We must protest, too, when it is said that the basic norms of form, of composition, etc., are much too indefinite to be expounded in an orderly fashion for the artistic "layman," who in point of fact is very often the cleric or the seminarian. It is one of the curious anomalies of the present time that we as Catholics, who are so insistent upon what is objective in matters of rational conduct and ethical responsibility, should be so willing to yield to complete subjectivism in a field where the practice of our own faith is so intimately concerned.

Lack of material resources definitely hinders the Society from doing this really great educational work, which would be the natural extension of its apostolate.

The Primacy of Praise

IN concluding this brief bit of philosophizing about the Society's aims and methods, I regret that space keeps me from recalling the names and deeds of so many who have helped in its foundation or have continued its work from, Charles D. Maginnis of blessed memory on. We can only say that God has repaid them for their devotion and zeal. But I cannot omit mention of what may be an inner sanctuary for the spiritual life

of the Society, the tenacious devotion over the great part of these twenty-five years of a little group known as the LITURGICAL ARTS SCHOLA: a group of men drawn from its membership who have specialized over the years in Gregorian chant. For the first part of their corporate existence they were under the wonderfully wise and competent guidance of Dr Becket Gibbs, international authority on choral practice and on the Church's ritual chant. In recent years they have been blessed by the great competence of Father Joseph A. Foley of the Paulist Fathers, director of the Paulist choir.

The principle of the schola, or the Quilisma Club, as they refer to themselves familiarly, is to keep alive in their own hearts and in our Society precisely the simple and sublime spirit of the praise of God. It is a tenable theological proposition that the highest of all the ends of man is simply to praise the Creator. Ignatius Loyola places that first in his "foundation" of the spiritual life. After all, that is the primary function of the liturgy, for from praise come thanksgiving and atonement and sacrifice and love. This is the spirit of the Magnificat, and this is the spirit of the Heart of Christ, offering eternal praise to His Father. This is the spirit of the Church united with that Sacred Heart as it offers its eternal homage. The weakness of our religious life, it has often been said, is that it is too split up, too compartmented. The aim of the liturgical movement is not to make our life more complicated, but precisely the opposite: to clarify our spiritual life, to bring it more and more into a spirit of unity and utter simplicity, not the simplicity of negation but the simplicity of the total and complete affirmation of our faith. Out of that affirmation the creative spirit derives its sustenance. The great hope of the liturgical arts movement and of the Society which is its instrument is that the aims it pursues, the simple methods which it uses, will lead to and encourage that creativeness which is the sign of the presence of the spirit of God in the world.

Some years ago I proposed as a "special devotion for the Society" — if the idea of such a devotion was not a contradiction — that we should make a point of placing all our hopes and fears and desires symbolically upon the paten along with the host to be consecrated at the mass, and Harry Binsse designed a charming tiny booklet to that effect. All our interests and efforts flow into

the mass, and from the divine sacrifice they flow out to the world.

The Society has grown from a mustard-like seed. Its branches are still by no means large enough for all the birds

of the air to take refuge therein. But be that as it may, its roots are sound. It has dug deep and struck living waters and will continue to increase if those whose names are already enrolled in it

remain faithful to the great principles upon which it was established. In a time of so great and such bitter divisions, may it make its own contribution toward uniting all the world in Christ.

The Dynamism of the Liturgy*

THE MOST REVEREND ETTORE CUNIAL †

THE function of the liturgy, in its active and effective evolution, is the manifestation to man of the mystery of God, and the answer of man to God; it is the means of aiding all divine-human and human-divine intercourse. Liturgy finds its dynamic character in this continuous exchange. The Creation itself is, fundamentally, a liturgy, used by God to manifest Himself to man; and the "cantic" of all creatures — in their many-sided beauty — follows at once the transparent simplicity and the complexity of the laws that uphold, guide, and maintain the harmony of each living being — moving in an uninterrupted arc toward perfection, always displaying a new tone and "expression" without ever repeating itself, not in a leaf, not in a color, not in a feather. Creation is an impulse, a constant renewal of the manifestation to the minds and hearts of all who are privileged to understand this manifold revelation of God to man.

When God reveals Himself to man and addresses him, His liturgy is enriched with facts, gestures, words, "canticles," which give to His ineffable mystery the tone of a hymn, a divine epode. And therein lies the whole theophany of the Old Covenant.

But God's liturgy is the Word made flesh — humanity taken over by the Son of God, *instrumenting* God's direct revelation to man — transformed into a living "cantic." The flesh of Christ, His way, His soul, all His faculties vest the Incarnate Word with the perfect union and harmony that represents all love. It then becomes possible to express, in human language, the life of God, the Three-in-One, in such a way as to put God Himself in touch with man in a continuous act of love, in a way which is at the same time real, supernatural, universal, and personal, and which has its

beginning in this world and will be completed only in a heavenly liturgy.

For all this spiritual life, Our Lord Jesus Christ is the liturgical axis; and His life, His actions, His supreme sacerdotal act of Redemption and Sanctification, constitute the living soul of all liturgical expression, give frame to its more intimate aspects, complete its uninterrupted life by means of the sacraments, and thus achieve for mankind the great sacramentum — the Incarnation.

Such is the progress of God's revelation and of His approach to man.

Let us now listen to man's answer to God.

MAN has tried to respond to God's call with a human liturgy, usually by means of outward manifestations that too often testify to his theological poverty. These outward manifestations have frequently been dangerous deviations, even tragic errors, but man has always endeavored, whether by expressions and acts of praise or by prayer and sacrifice, to find the approach, to achieve contact with, his Creator.

Human liturgy began with the Old Testament, when, following the laws laid down by God Himself, the people of election, with their pontiffs and priests, gave birth to a liturgy which, grand in itself, succeeded in celebrating through marvelous richness of form, gesture, hymn and sacrificial act, and in the magnificent setting of Solomon's temple, the dedication of a whole race and all its customs in their daily intercourse with God.

THE Incarnation entered triumphantly in man's life. Now he may finally unite himself to Christ Who came to him, and find — in the legacy offered by Christ's humanity — the "interpreter," the model, the Supreme and Unique Pontiff Who transmits man's answer to God.

It is here that we discover the Christian liturgy, introduced to all mankind and giving to all men, through its elements of light and grace, the divine life; filling man's soul, during his earthly pilgrimage, with desire for wisdom and love, and making him long and hope to find his way toward God.

God is the path of this continual incoming of the living God to man and of man to God — its vital and operating force.

When we consider this special "character" of the liturgy, it is easy to understand the dynamic value of so many of its aspects, especially if one understands that in Christ there is a germ that grows and develops, always active, productive, and full of new life.

This internal action of the real and sacramental life of Jesus, in the development of every man, throughout the centuries and across many civilizations, embodied in the sacred ministry of the Catholic Church's liturgy and in her priesthood, is the mysterious and live "reality" of the liturgy.

NOW, how can this dynamic power of the liturgy take so many forms of expressions without having its dogmatic content impaired?

It is not difficult to understand that, just as dogma itself can be developed by comprehensive study, and therefore penetrated, loved and understood without diminution — on the contrary, with gain — so also liturgical manifestations may and must receive forms as

* Translated by The Right Reverend Joaquim Nabuco, of Rio de Janeiro — consultor to the Sacred Congregation of Rites.

† Second Vice-Regent of the diocese of Rome.

convey to us the interpretations and experiences of men, using those ways and means which the evolution of civilization offers.

Just as Christ is penetrated by an immense number of human beings, who enrich His kingdom by the witness borne by millions of great and little souls — a Saint Catherine of Siena, a Saint Augustine, or a Saint Pius X — a poor peasant woman or a lawyer like Ferrini — so can the liturgy express itself in new forms of sculpture, painting, architecture, made urgent by the need of an alert Christianity to live up to its time and to Christian reality.

To this we must add the use of all the new methods and new materials that modern technique places at our disposal for the *material* structure of its creations. An example: concrete, with its dynamic possibilities, suggests new ways of building a church in harmony with liturgical needs of a community that prays before the altar of Christ.

But there is danger in interpretations that may have a multiform origin; e.g.

an artist may lack the necessary liturgical knowledge, or he may not participate in the life of the community of the faithful, or he may suffer from a total absence of faith, or he may have individual ways of expressing his sentiments. It is not difficult to realize that when art ceases to bear witness to the faith of the community, and falls short of the requirements of the liturgy, it cannot fulfill its mission as a living wave of liturgical dynamism, with all its serious consequences.

One example will suffice: the devotion to the Sacred Heart, despite all it has brought to the Church of new spirituality, is so poorly and badly expressed in thousands of statues of imitation stone and fake plaster, even in our churches, that the devotion itself has been unable to give any idea of the greatness of the mystery of love that the Sacred Heart has brought to man.

The same can be said of the sacramental liturgy, which, in the early days of the Church, was the principal expression of Christian art. Later on, the art of

sacramental liturgy confined itself to lifeless and inexpressive forms hardly adapted to the necessities of the modern sacramental conscience, the conscience that should inspire a sacramental life, new in many ways. I believe that only the artists, with all the means available to them in our modern civilization, actually interpret the canticles that ascend from man to God, will men unite themselves to the joy and sadness of human colloquies with God, and vibrate to the stimulating influence of Christ in their lives. The artists will be joined by, and mix with, all their brethren around the altar, and will understand the mystery that Christ has revealed to them. They will allow themselves to be enlightened by the Holy Spirit, and will therein find new interpretations of liturgical dynamism. Such an interpretation should be the greatest and most sacred impulse of a modern civilization, which should not be content with purely technical or material realizations, but should wish to sing a divine canticle. This would indeed be a great and true civilization.

The True Sense of Tradition in Sacred Art

GIACOMO CARDINAL LERCARO

Archbishop of Bologna

PALEO-CHRISTIAN architecture was a sacred architecture, having characteristic peculiarities which relate to the earliest days of Christianity. Its structure was typical in its functionalism, adapted to the milieu of the secular buildings which surround it, with which it shared the space and played its part in creating a town. It was a structure with a life of its own, a new life in which vibrated the soul of the community.

The spirit and liturgical function of the paleo-christian basilica must endure, but in a living state, not crystallized in rigid forms, which die while geographical, historical, topographical, and ethnic surroundings change. But the events and development of history, the meeting of minds, the rise of new desires, aspirations, and thoughts determine new attitudes and new directions in the concert of nations and in society.

Christianity from its earliest days rejected the structure of the pagan temple,

because pagan worship was essentially individualistic; a solitary worshiper could offer sacrifices and burn incense in a single cell. Christian worship, on the contrary, is essentially the worship of a community.

The church is built to house the liturgical cult that the mystical body of the faithful renders to the majesty of God. It is therefore evident that the artist, unless he is immersed in this liturgical spirit — even though he be motivated by personal inspiration — cannot accomplish the fullness of his task, and the soul of the community will sense that he is a stranger to its spiritual needs.

It is useless to object that in the course of history the artist has not always experienced or lived the full Christian life; he nevertheless moved in a climate of faith, which he felt and which informed his actions. It was then sufficient to breathe the air of a world which, in spite of deviations and individual aber-

rations, was still infused with the faith of the Catholic Church and which retained the natural forms of the liturgy in its buildings and, above all, in the soul of its people.

Tradition manifests the continuing vitality of the liturgy, a vitality which permits it to express its demands in the language of each century with marvelous elasticity, an evident sign of perennial youth.

It is a strange artistic position which, though almost crystallizing the expression of the liturgy, has also created paradoxical phenomena of insincerity, substituting individual judgment for the objectivity of tradition, and being so pretentious as to anchor this expression of the liturgy to one or another stylistic form, denying, perhaps in good faith, the true and indeed only dictum of tradition: *Every moment of history praises, in the language of the living, the Living God.*

It is therefore necessary that the artist be informed by the liturgical spirit, be-

cause only the artist is able to feel deeply and, now and then, to anticipate and detect the trends and aspirations of the times, and so to become their interpreter. The artist who designs a church must therefore deeply live the idea of liturgical worship, and so assimilate its inner meaning. It will then be an easy,

even a spontaneous, task for him to bring to the community of his day, in its own language, the echo of the Divine Word.

It is necessary that the Catholic community realize the true sense of tradition, which is *not* a crystallization of the form of a specific historical period. God

is the God of the living, not of the dead. That is why I believe the language of sacred art must be embraced and understood by the artist, as well as by the clergy and by the people. Clergy, artist, people — these seem to me to be the three pivots on which rest the base of the edifice as it reaches to heaven.

The Contemporaneity of Sacred Art*

WLADIMIR D'ORMESSON †

IN THE disturbed times in which we live, when the arts faithfully reflect the confusion and disarray of minds and hearts, we are witnessing a powerful renaissance in sacred art.

I need not dwell on facts known to all of us, nor shall I speak of those great artists, universally known and appreciated, who have sought — and are now searching — to translate the highest expression of their talent into sacred art.

And is it even possible to use the term contemporary when speaking of sacred art? Like all art, sacred art does not exist in the abstract; there is no "sacred art" distinct from *art*, and sacred art is always contemporary when it interprets, in a language proper to it (painting, the plastic arts, architecture), the spiritual exigencies of an era. It is easy to establish the "contemporary" nature of all artistic manifestations — in literature as in music — and there has never been a century which, in the realm of art, has not known how to find its own language without borrowing from other centuries. This contemporary nature of the artistic phenomenon, thanks to ever renewing genius, substitutes creation for repetition. Spiritual aspiration is always the same. Only the ways in which it manifests itself change, according to the feelings (or needs) of the moment.

We have numerous examples of this "contemporary" climate. The byzantine influence had no longer any hold on a Giotto; Masaccio introduced renaissance painting instead of the international gothic calligraphy, which had become unreadable; Michelangelo; Caravaggio, who created a new painting in the eclectic climate of the counter-reformation. Returns to the past, if they occur — such as the mannerism of the

end of the sixteenth century, the neoclassicism of the beginning of the nineteenth century, the academism of the end of the last century — do not last. Other examples abound, in all countries.

Art must always renew itself: it is perpetual creation. Once it congeals, it becomes sterile. It is also necessary, in order to insure progress, that art be able to find its patron. When we speak of the age of Pericles, of the age of Augustus, of the age of Leo X, or of that of Louis XIV, we pay tribute to those who sponsored those superb artistic realizations. On its part, the Church has always favored the progress of art linked to religious themes.

This support of the Church has never been lacking, even though it appears under different aspects, according to the temper of the age. At the present time, this support of the Church does not manifest itself in works of a monumental character; this support is moreover likely to be in evidence in a social and spiritual context.

However, a growing number of parochial churches are being built. Few epochs can boast of having so many churches built, whether because, alas, of the need to repair the ruins left by world wars, or whether to serve the growing populations and the concentration of workers in industrial centers or in the suburbs of great cities. In our time art in the service of the Church has become a great social problem, of which

the civil and religious authorities are aware and which they seek to resolve.

THIS situation not only creates an interest for the construction and decoration of churches, but also raises anew the interest of the people in all problems relating to sacred art.

One can find obvious and new signs of this interest in the growing number of exhibitions, congresses, books, debates on the subject, which are taking place in all parts of the world. The famous controversy concerning sacred art has, until now, been based on the conflict between the so-called "traditionalists" and "innovators." The former insist on recognizing as valid only those figurative or architectural manifestations which reflect the past; the latter, daring innovators that they are, emphasize the freedom of a new artistic language, adapted even to sacred art, to the artistic expression of our day. Such a quarrel — placing these two tendencies in opposition — seems to me more superficial than real. In nineteenth century French literature we beheld another great dispute, which lasted for a hundred years — between the "classicists" and the "romantics." But all this seems to be a vain pastime. A masterpiece is neither classic nor romantic but rather both, because, being a masterpiece, it represents perfection — a balance between more or less contradictory inspirations, since it is, in effect, a fusion. There should not be any question of leaning toward a "traditional" or a "modern" art. It is really a question of expressing in a beautiful manner, the reflection of one's conscience. This is clearly brought out in the teachings of the supreme authority of the Church.

* Translated by Unity Evans and Daniel J. Sullivan from the French text of a speech delivered at the International Institute of Liturgical Arts, June 18, 1956.

† Former ambassador of France to the Holy See; member of the French Academy.

Pius XI and Pius XII have expressly stated more than once that the Church welcomes with open arms a healthy modern art which respects the needs of the liturgy.

But discussion is also a means of determining the limits of this "modernity" of art; discussion is here a means of determining the postulates necessary to produce a "healthy" art worthy of being admitted to the House of God.

The dispute, thus confined between new limits, becomes the more acrimonious because the public is less prepared today than in the past to accept the exigencies of art. The public has few clear ideas, and has been completely disoriented by certain shocking events which have successively manifested themselves from the middle of the last century until today — each with superb intransigence proclaiming that it alone is true.

This phenomenon is not difficult to explain for those who have even a superficial artistic culture; it is a matter of reaction against that realistic academic immobilisation in which the majority of artistic productions of the last century was entombed. This reaction represents an effort, or rather a series of efforts, to break the deadening hold of artistic conformism. The results of this reaction have not always been brilliant, but the fact that the effort was made and is being made each day is proof of the vitality of the art of our day. And it would be deplorable if such a generous impulse were not appreciated by all of us or if its prime importance were not recognized.

EVEN more than the crisis of art in general, the situation of religious art, which stems from the divorce in the past century between religious spirituality and the spirituality of art, is serious. Historically, because of the political, social, economic facts which characterise it, the nineteenth century can be called a secular century. It was a century which refused to heed the voice of the Church. Talented artists, left adrift and without commissions in the realm of sacred art, became more and more disinterested of religious subject matter and so sacred art was abandoned to the manufacturer — one would hesitate to call them artists — of mediocrity.

From all we fell into a vicious circle; on the one hand the refusal of the masters to engage in works of sacred art brought about a serious lowering of artistic standards; on the other hand the

lowering of standards resulted in a sacred art of mediocrity which brought about its decadence.

Finally, this decadence has had the more pernicious effect on the taste of the public which, little by little, has given its sympathy to the worse products of the "purveyors of church goods" products which are condemned, not only by competent critics but also by the supreme authority of the Church. The public has come to consider these atrocious concoctions as the authentic way in which to present sacred art, to the extent of rejecting as blasphemous — even if they were artistically worthwhile — other expressions of sacred art which eschew accepted forms.

IN order that sacred art not only may live again but flourish again vigorously, it is essential that the artists — particularly those of talent — return to this revivifying source of subject matter, convinced moreover of its meaning and value; it is also essential that the public be reeducated to an understanding of all that is authentically religious in the new artistic expressions of our times. As in all things, a norm of equilibrium, a norm of perfection, must be found. We must not fall from one excess into another. Because previous generations have too often seen sacred art in sugary blues or pinks, we must not believe that perfection can only come from violent juxtapositions of strong colors. From the art of sugary pinks let us not fall into an art of acidulous blacks.

What is needed is a return of the artist to Faith and of the faithful to art; a new fusion of Faith and Art which, for so many centuries, have marched hand in hand.

This fusion, this meeting of Faith and Art, can only come by stages, particularly as far as the artist is concerned. All artists are not able to produce works of art of equal value, either on the artistic or on the religious plane. Some will be able to produce works of art of high artistic merit though they may not be suitable for the faithful because they are not liturgical. Others, on the contrary, will produce works that are liturgically acceptable but in which the artistic quality is largely non-existent. But the work of sacred art must unite the artistic element to liturgical fitness and so raise the soul of the faithful to God.

This precisely is the problem.

THUS, through progressive degrees, we see the need for a threefold distinc-

tion between *religious art*, *sacred art*, and *liturgical art*.

Religious art is the art which, abstracting from subject matter, enshrines a spirituality so high and attains an eminence so great that it leads the soul of the beholder to a superior, almost a supernatural, world. A work of religious art produces a religious feeling, creating this supernatural climate. This religious feeling is experienced, for example, on listening to a Bach choral, a Beethoven symphony — musical works not intended for divine worship — a feeling which a painting, or a work of sculpture also can evoke even outside the boundaries of a subject matter specifically religious.

A work of *sacred art* is one which deals with a religious subject, even though it may not be intended for use in divine worship. But we cannot indiscriminately place on our altars representations of Our Lord, the Blessed Virgin or the saints, without regard for the rules of the liturgy. And we know that there are any number of pious representations which, even if they arouse emotion, do not move us to kneel and pray.

Finally, a work of *liturgical art* is one which fosters the piety of the faithful, not only through its subject matter, but also by its careful conformity to the needs of divine worship.

THE International Institute of Liturgical Art has submitted to the Board of Directors of the Venice Biennale, the project of organizing, within the framework of an exhibition in Venice, an international pavilion dedicated to modern sacred art — *sacred art*, not *liturgical art*. By this I mean that we intend to ask to work together in this projected pavilion not only artists who have acquired a reputation in the execution of works directly employed in divine worship, but also those responsible for works of a sacred character in the wider sense which I have defined above. It may be that some artists may hesitate to put their hand to the production of works of sacred art for fear of losing a part of their creative liberty. But such a fear need not deter a modern artist from cooperating with the organizers of the pavilion of sacred art at the Biennale of Venice. I emphasize the fact that this pavilion is intended for works of *sacred art* and not *liturgical art* and that such works as may be submitted are, therefore, free from those restrictions which necessarily affect works destined for use in divine worship. The Church does not

do violence today — nor has she done in the past — to the freedom of the artist. The Church proposes a subject to him, but She leaves him free to give expression to it according as his inspiration demands. Julius II told Michelangelo what he should paint, not how he should paint. If in some given instance — as with caravaggio, for example, certain works were rejected, it was not because of an esthetic judgment but rather because it was not then opportune to offer such works for the devotion of the faithful. We must not confuse the *esthetic judgment* with the *criterion of liturgical usage*.

In the not so distant past, the Church had it in mind at first to require nations newly come to Christ to confine themselves to the forms of western iconography as against their own artistic tendencies which were, perforce, expressed in a quite different idiom. It was due largely to the efforts of His Eminence, Celso Cardinal Costantini, at that time Apostolic Delegate to China, that this approach was understood to have hindered the evolution of legitimate possibilities in mission lands. Cardinal Costantini accorded every freedom to the artists of Asia and Africa to interpret Christian themes as they chose. We saw the happy results of this policy at the Vatican exposition of missionary art in 1950.

Through the creation of a pavilion of sacred art at the Venice Biennale, the International Institute of Liturgical Art hopes to draw the attention of the most talented artists of the world to religious subjects, and to bring them back, after the unfortunate break we referred to above, to religious themes, while affording them full liberty to express themselves as they wish, so long as they do so — as what true artist doesn't — conscientiously and honestly.

The proposed pavilion is not intended simply to add one more to the numerous — perhaps too numerous — exhibitions of sacred art which, with a predominant concern for iconography, abound here, there and everywhere. Its aim is to provide proof that today, as yesterday, it is possible to achieve truly artistic productions on religious themes. I have no doubt that its creation will contribute to the dissipation of many errors, to the correction of many false notions, to the removal of many prejudices, demonstrating thus the perennial character of the artistic value of religious art.

We can also expect that many advantages will flow from such an exhibi-

tion to the benefit of the general public. Once and for all doubts and uncertainties will be resolved and the public will be able to pass judgment on modern sacred art without becoming involved in any equivocation between *liturgical* and *artistic* qualities. The public will be able to determine what is meant by *sacred art*. Today this Venice Biennale pavilion may be the means of ending this famous quarrel; it will be the point of departure for the coming renewal.

I SAY *renewal* and not *renaissance*, for it is enough to see what has been done to know what we can hope for from the artists of our day. On the sole condition that they wish it, these artists are capable of giving back to sacred art all the glory of former ages. May they also, like their predecessors, place the gifts they have received at the service of the Church; may they entrust their work to the Church's maternal protection, which alone can assure them of immortality. For what She adopts as sacred art the Church makes part of that eternity which is Her prerogative. The Church has never excluded any one style; rather, every style and every mode of expression have come to graft themselves on the venerable trunk of Her tradition. That which "traditionalists" defend as inimitable is in reality no more than the successive additions of a thousand novelties to the store of our artistic patrimony — novelties which were no less daring in their time than those of our day.

What is called the crisis of contemporary sacred art is not as serious as it seems. In Italy, as elsewhere, first-rate artists face up to the problem of sacred art and with happy results. These are the men whose works should be welcomed in the forthcoming Biennale. The crisis, if it exists, is above all in the taste of the public, which is incapable of truly judging the artistic value of a modern work of art. This is the source of the errors, the nightmares, which usurp the title of sacred art and which, unfortunately, find room in our churches; from the same source, too, proceeds that ostracism of works of art of undoubted esthetic value, works perfectly adapted to the artistic language of our time and unquestionably rich in religious values.

Thanks to the collaboration of our artists and to the qualities both artistic and spiritual of their work, modern sacred art will take its place in our souls. Sacred art has always been a problem of

the moment and should not cease to be so. Entrusted to the Church, this *thing of the present* becomes part of tradition.

Our age, indeed, is from many points of view, exceptional. Full of contradiction, torn between two eras, modern technology — under pressure of conflicts which have convulsed humanity and drenched it in blood — has made fantastic advances with which our habits of thinking and living are completely out of tune. Setting off against one another the two great ideologies which dispute the world between them, we are in the habit of qualifying the one as materialist and the other as spiritual. But are we sure that these two distinctions are legitimate, that they square with the reality of things? Is not the civilization of which we are a part — regardless of the social, religious, or non-religious principles on which it rests — essentially a materialist civilization? Does not this civilization, moreover, have its own greatness when it works for the betterment, on a grandiose scale, of the human condition?

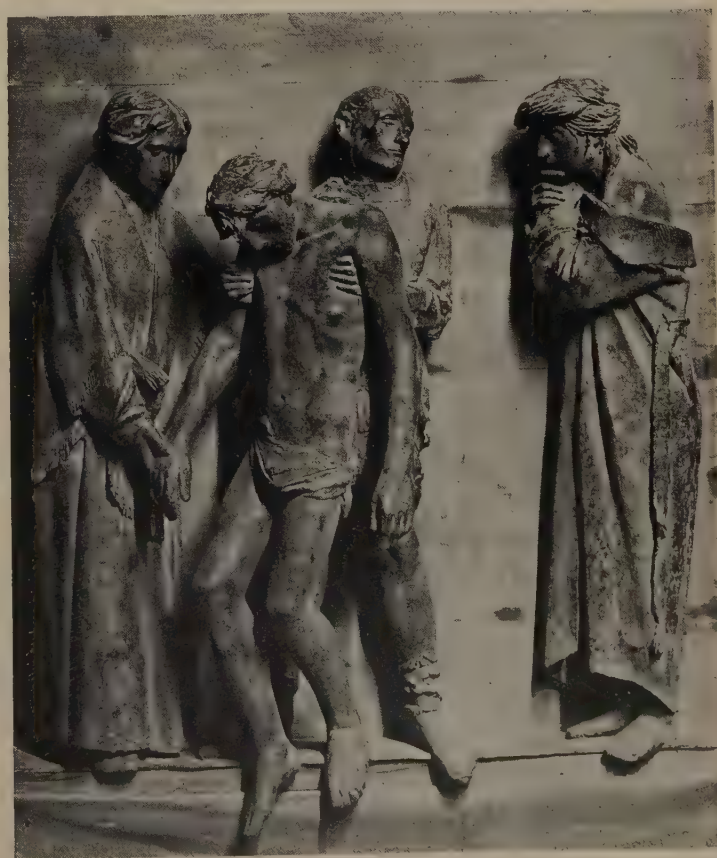
And yet our age is admirable. I am not one of those who doom it to the hagman. In spite of its uncertainties and sometimes even of its crimes, it is an age full of the most extraordinary vitality, effort, restlessness, drive. It is in a state of constant turmoil. A perpetual creation. And yet we are only at the dawn of a new age. Think what the atomic revolution can bring about. We should not see it as implying only death on an assembly line basis. We must also see birth, the dawn, transformation. "Let the dead bury their dead." We as Christians believe in the daily miracle of life.

There remains one strict condition if we are to keep control of a civilization, which is both benefactor and tyrant; if we are not to be crushed by the forces which we ourselves have stolen from nature. We must guard our freedom. The more humanity unfolds, the more neutralized and socialized it becomes, the more it verges on that "beehive civilization" which Chateaubriand foresaw; the more invention and technology transform the conditions of its existence, the more humanity heeds the life of the spirit. If man is to preserve his dignity, he must keep his soul.

At the end of his life Henri Bergson said something which struck me as the most pathetic legacy that a man whose life was spent in reflection could leave for future generations. He wrote this sentence which, in a way, is the final

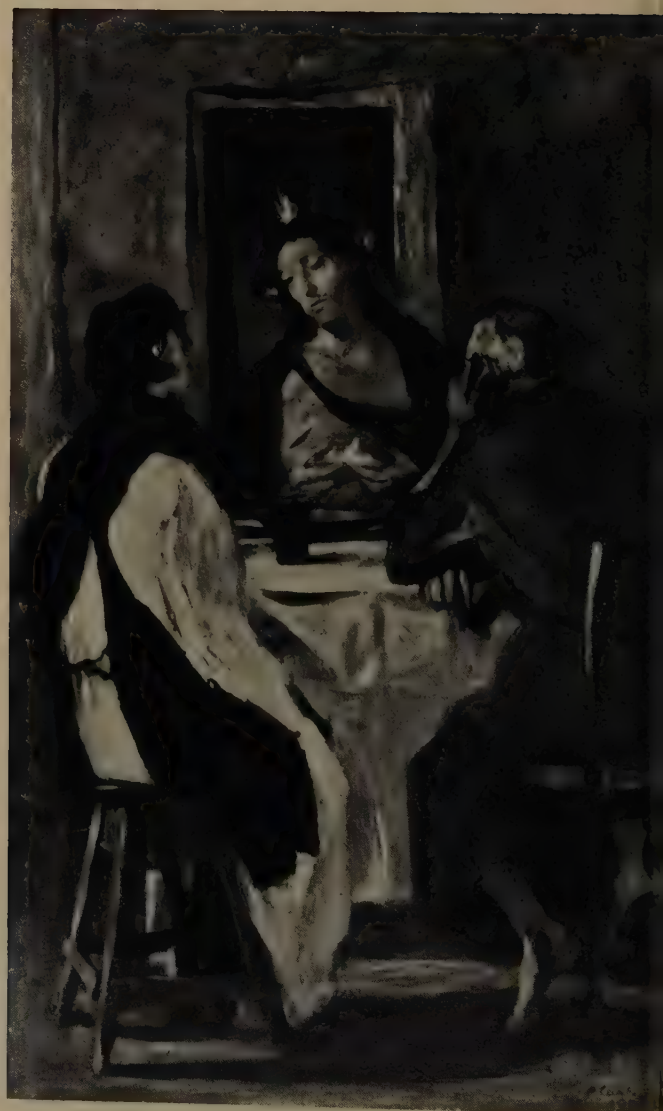


(Left) Cardinal (Above) Saint Charles Borromeo
(Below) Two stations of the Cross—all of bronze—
Giacomo Manzù, sculptor





Detail of the wedding of Cana—Jesus and Mary. Bronze
Antonio Biggi, sculptor



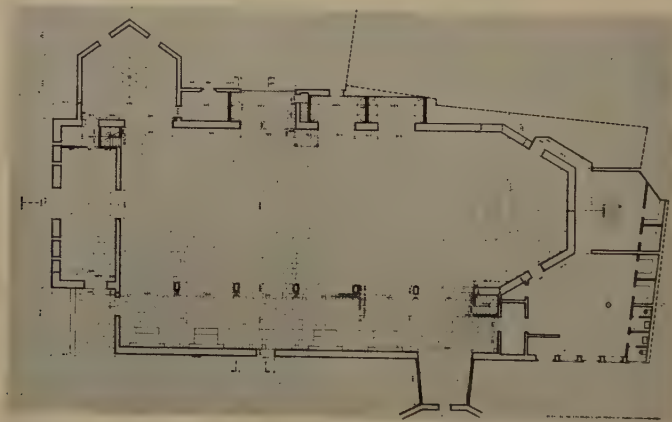
Emmaus—1952. Primo Conti, painter
In Pro Civitate Christiana building, Assisi

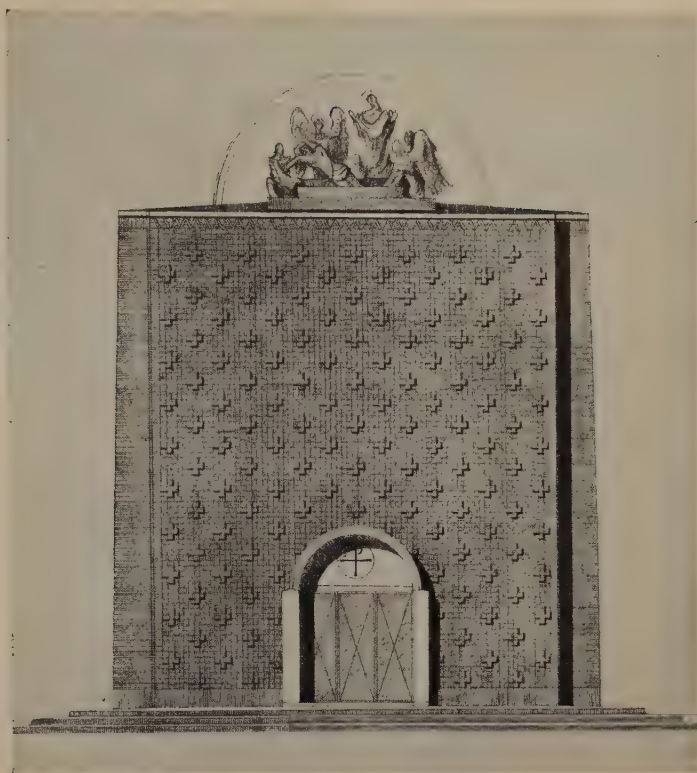


Corpus, of bronze, four feet high, on a tomb in the cemetery of Piacenza, Italy. Pericle Fazzini, sculptor

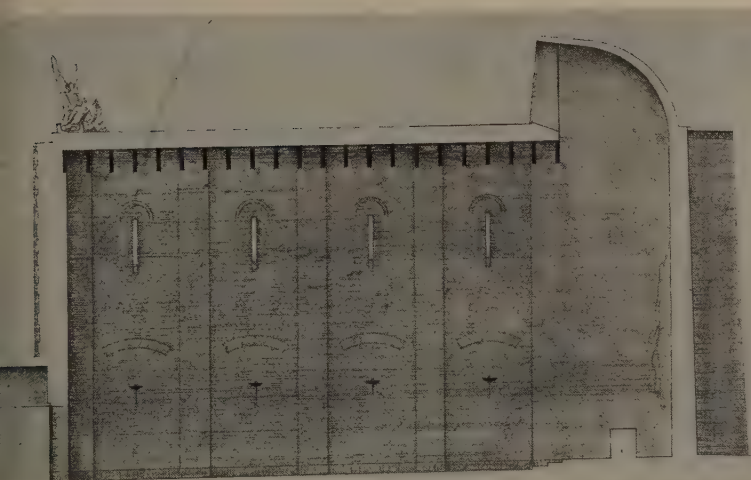
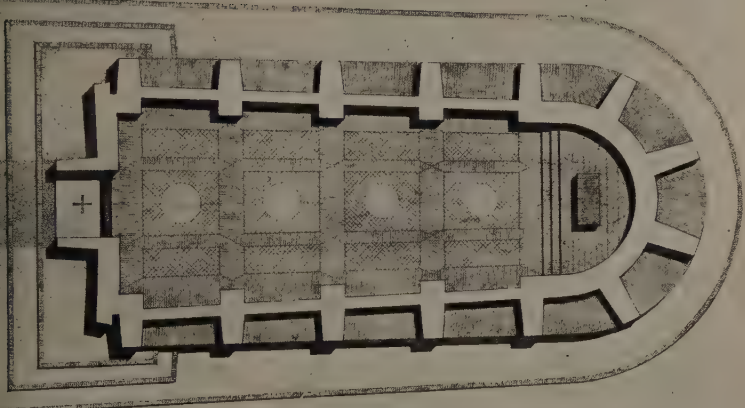


Church of Saint Anthony—1950—at Recoaro Terme
Giuseppe Vaccaro, architect. Like many new churches
in Italy the interior is unfinished. The architect's
interesting use of marble on the façade is an indication
of what we may yet see in this interior

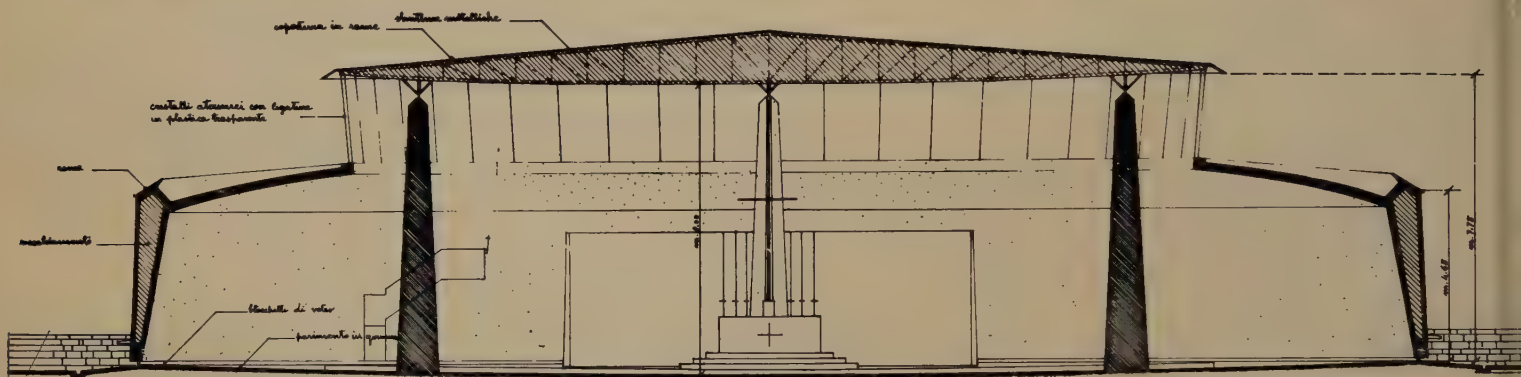




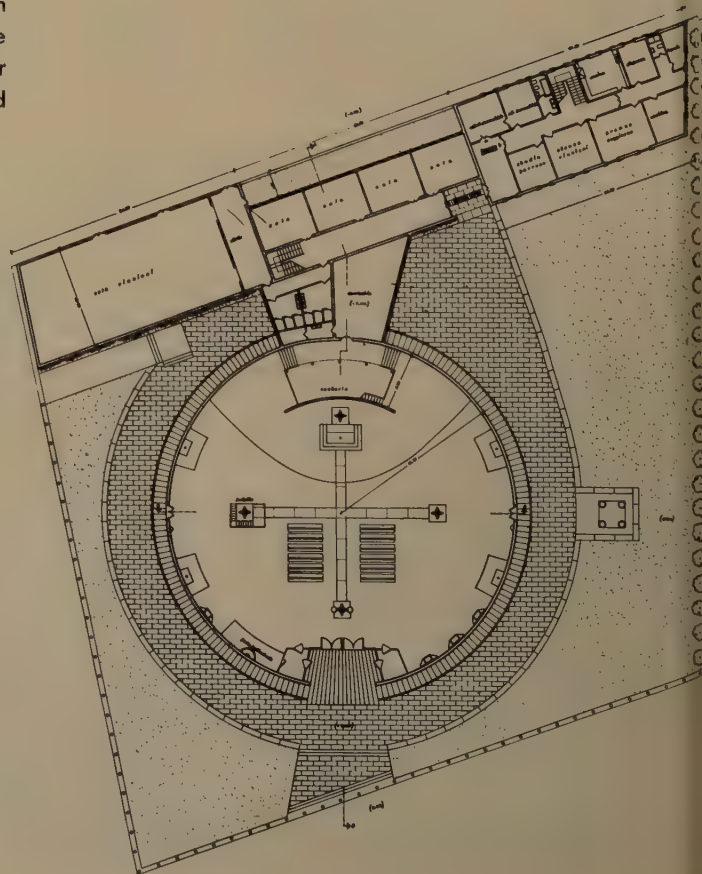
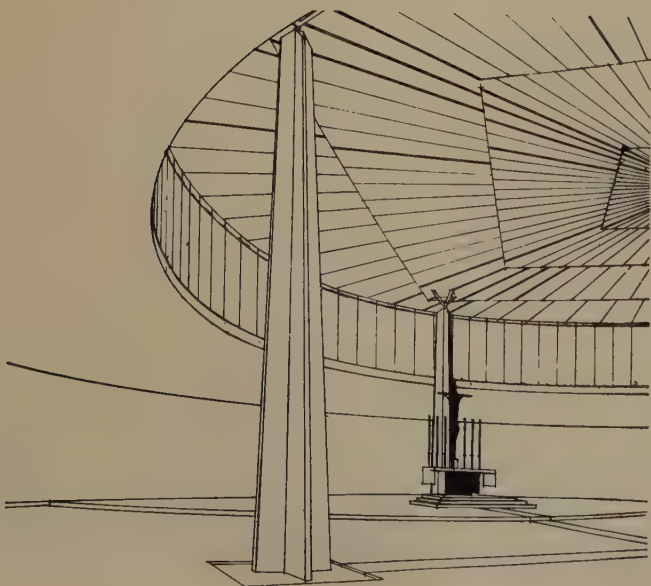
Project for a votive chapel at Clementtown, Dehradun, India, 1943. Ludovici Quaroni, architect. This chapel was designed while the architect was a prisoner of war. It is included in this issue because it is the work of an Italian architect.

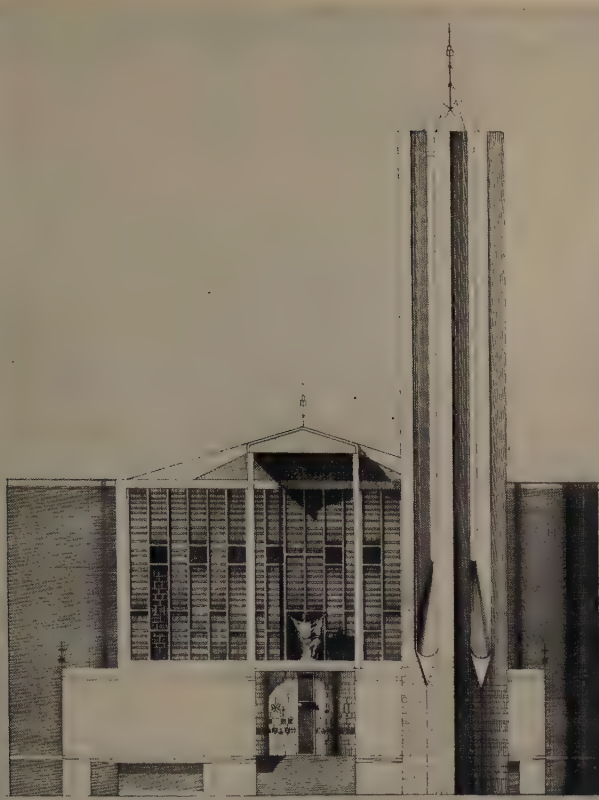


The sketch for a sanctuary mural indicates what is so needed in present day designs which, for reasons of economy, are often so bare and cold. Usually the cost of such work can be absorbed in the total amount if all details of this kind—including sculpture—are planned at the outset of operations.

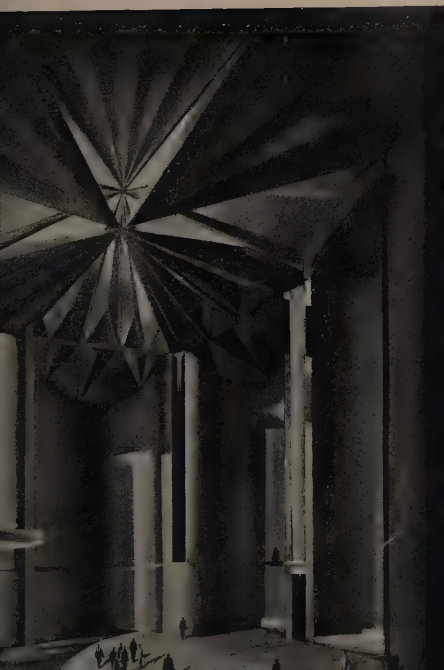
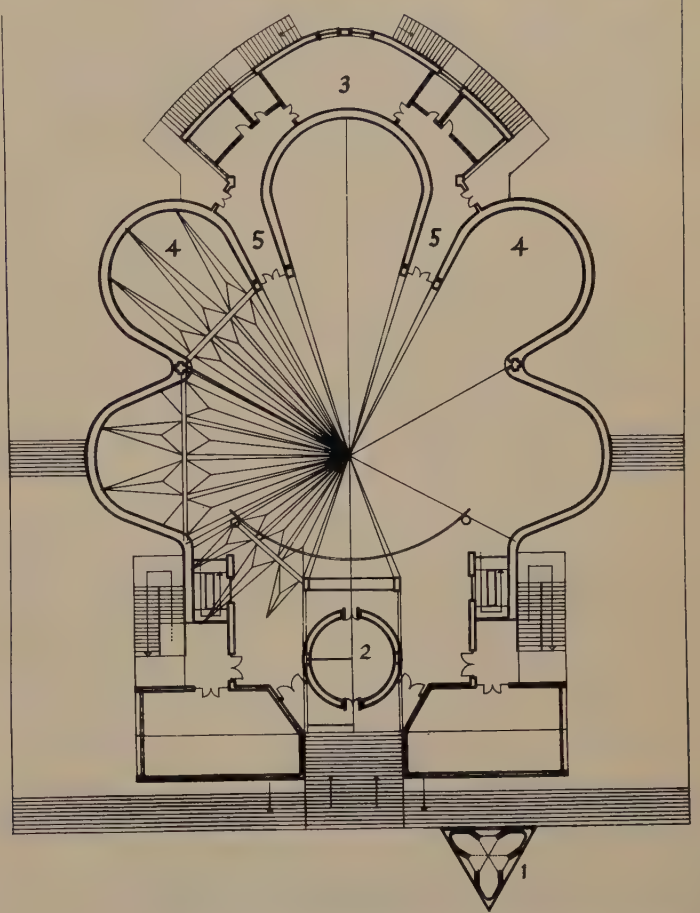
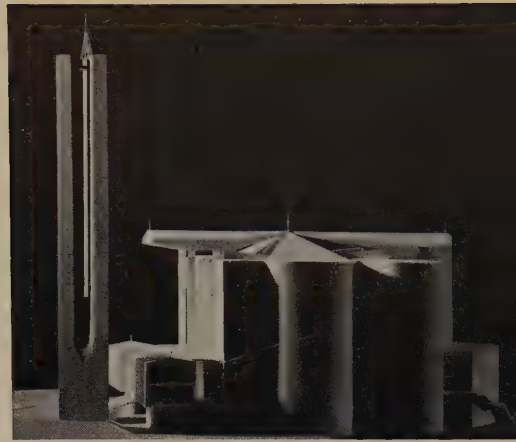


Project for a church in Bologna. Giuseppe Vaccaro, architect. Here we have an example of what an imaginative designer can produce when faced with limited funds. The elasticity of the Italian congregation allows for a normal use of such a circular plan where regimentation does not interfere with the easy and free flow of the people.



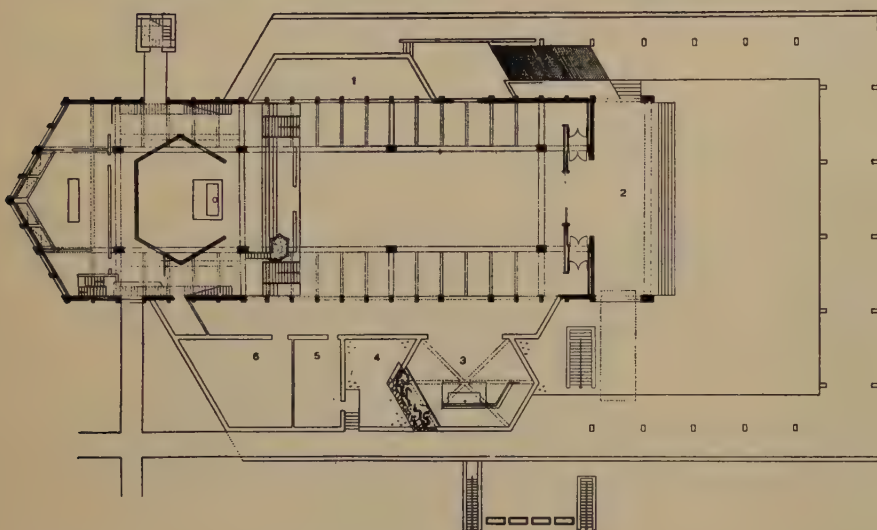
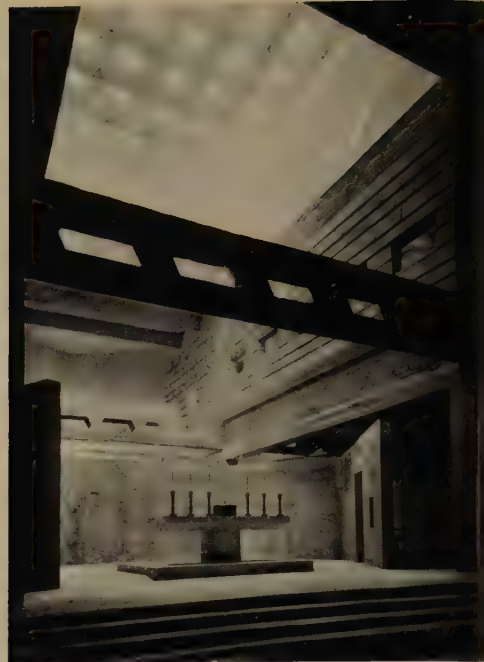


Plan: 1. Campanile 2. Baptistry 3. Sacristy 4. Chapels 5. Access to sacristies



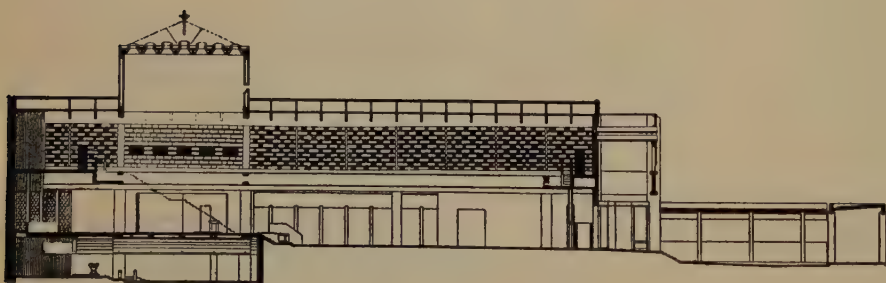
Proposed church of Our Lady of La Salette, Ennio Canino and Vivina Rizzi, architects. This church will be erected at Monteverde Buovo, Rome, in one of the districts urgently in need of churches. The flowing lines of the plan are freely expressed exteriorly and give validity to the claim that style is the outgrowth of a plan rather than any assumed characteristic. The ceiling shows how structure and design combine to result in a pleasing and ingenious pattern.





CHURCH OF OUR LADY OF THE POOR, Milan, 1952. Luigi Figini and Gino Pollini, architects. In buildings such as this one the word "style" takes on its true meaning: it is the reasonable evolution of the plan resulting in an enclosed space where the structural elements, the play of light and shadow on well-chosen, if humble, materials, are the means whereby design equates style. It is the architects' hope that a large mural around the sanctuary will bring an added element of color as a foil to the concrete walls. Such designs automatically invite the work of talented artists.

Plan: 1. Confessionals 2. Narthex
3. Chapel of Our Lady of the Poor
4. Patio 5. Office 6. Storage



issue of his thought: "A continuously growing body needs a continuing growing soul."

This fleshly and material body has indeed grown in space and in time. The genius of man has accomplished miracles in the course of these past decades.

Like Prometheus he has torn from the mysteries that unfold us the most awesome secrets. He has stolen fire from heaven. If, however, the soul which animates the body does not itself grow in order to encompass the achievements of science and give them their highest

meaning, then the fate of Prometheus awaits it.

This, then, is the role of art and of sacred art in this supreme battle, where the stakes are the values of the spirit.

For a masterpiece is one of the ways of God.

A Report

First International Congress on Pastoral Liturgy Assisi, September, 1956

THE REVEREND GERALD ELLARD, S.J.

THE RENEWAL of the Liturgy, Pope Pius XII, and the Care of Souls," was the theme set for the first international congress on pastoral liturgy, held in Italy in the month of September 1956. The congress was organized by His Eminence, Gaetano Cardinal Cicognani, Prefect of the Sacred Congregation of Rites, in connection with five major language groups — Italian, English, French, German, and Spanish. The papers and other addresses were, as a rule, given in the speaker's own tongue, and there were simultaneous translations read into the five languages. The members attending either had access to a choice of languages, or sat in a section of the auditorium wired for a specific tongue. The system in general worked very well, although it entailed an enormous amount of translating behind the scenes.*

Attendance at the congress was by invitation; the limitation of housing facilities at Assisi made a larger meeting impossible. Some eleven hundred in all were present, drawn from all parts of the world. About one hundred bishops and eight cardinals attended, most of them faithfully present throughout. The only paper read during the evening session on September 18 was one by Cardinal Cicognani and it might be described as a liturgical appraisal of the elapsed period of the present pontificate. Basing himself on the plan of the great encyclical on public worship, *Mediator Dei* (November 20, 1947) the cardinal characterized all the congress themes as applications or development

of that magna carta of the liturgical movement.

In the entire subsequent series of addresses there were only two that were more than an elaboration of one or another specific document of the present pontificate. The first of these "extra-curricular" themes was introduced by Father Joseph Jungmann, S.J., of Innsbruck, who spoke at length on *The pastoral care of souls as the key to the history of liturgy*. This was one of the high points of the entire program and Father Jungmann received an ovation that shook Assisi's hills.

The other address outside the strict theme of the liturgical directives of the present pontificate was that of Dom Olivier Rousseau, OSB, who gave a general address on *The care of souls as reflected in the Oriental liturgies*.

The main papers reflected the chronological sequence of the actions and teachings of Pius XII, and showed how the pontificate has vitally changed the liturgy to emphasize the care of souls.

Abbot B. Capelle, of Louvain, had the task of showing how the encyclicals on *The Mystical Body* (1943) and on *The Mystical Body at worship* (1947) were but two parts of one doctrinal synthesis, something which the Holy See strongly pointed out in issuing the latter.

* The Liturgical Press, of Collegeville, Minnesota, will publish a volume of the Proceedings of this Congress, in which will appear the texts of all addresses. This volume is scheduled for publication early in 1957.

SURELY one of the liveliest sessions, and one covered very widely in the secular and religious press, was that of Cardinal Gerlier, of Lyon, on the flood of bilingual rituals that have seen the light in this pontificate. From his native country's nine years' experience of the many blessings such rituals make possible, he pointed ahead to a new era in Catholic worship. Some of these bilingual grants have been: France (1947 and again in 1953), the foreign missions, subject to the Roman Congregation *De Propaganda Fide* (1949), Germany (1950). Italy (1953); permission for Italian in baptismal questions and answers, but the corresponding ritual has not yet made much progress. Venezuela (1953) got the same permission and did put it to use. In 1953 a bilingual ritual was approved for use in the United States, and the same then quickly endorsed for use in Canada, Australia, New Zealand, and by English-speaking people in India, Burma, Ceylon, Malaya. Holland has worked out such a ritual, and it has been approved and will shortly be in use. Ireland, England, Portugal, and perhaps Spain, have started work not as yet completed. The diocese of Lugano (November 11, 1955) has now brought out a splendid bilingual ritual, Italian and Latin, for which vigorous propaganda was made at the congress, with one bishop openly talking of coming wide adoption.

The Role of the Word of God in the Liturgy was presented to the congress by Father Augustin Bea, S.J., president emeritus of the Biblical Institute, Rome.

He was in an ideal position to discourse on the pastoral values calculated to derive from the new Pian Psalter of March 24, 1945. And the 1947 Apostolic Constitution *On the Matter and Form of Holy Orders* provided the theme for an illuminating paper by Bishop Miranda-Vicente, auxiliary of Toledo, Spain.

In his address on *The Needs of the Missions in Pastoral Liturgy*, Bishop Wilhelm van Bekhum, Tutung, Indonesia, clearly had in mind various permissions emanating from Rome in recent years, whereby many of the sung parts of high Mass are being permitted to be in the language of the people. Some fifty missionaries held a one-day mission institute on the day before the congress at Assisi, and most of them remained through the entire congress.

IN DEALING with *Liturgical art and the care of souls*, Monsignor J. Wagner, of the Liturgical Institute, Trier, was very much at home in tracing historical factors in the development of liturgy. It was natural for him to dwell at some length on the decree on sacred art published by the Holy Office, June 30, 1952, part of which was new insistence that the people be able to see and to hear.

The new legislation on the Eucharistic fast (January 6, 1953), and the initial blessings attending Evening Mass in this pontificate, were presented by Archbishop Garrone, coadjutor of Toulouse, France.

His Eminence of Bologna, Cardinal Lercaro, spoke on the General decree of March 23, 1955, on the *Simplifying the Rubrics of the Office and the Mass*. He went on, in a manner highly entertaining and winning, to attempt a sketch of the "new" Office further simplified along the same lines.

To make an exception in the chronology of the themes, we mention here that the latest encyclical bearing directly on liturgy, *On Sacred Music* (December 25, 1955), was set out by Bishop Stohr, Mayence, Germany, in which he was at pains to show how much new matter is embodied in that reissuing of the relevant music decrees of Saint Pius X and Pius XI.

The new Holy Week Ordinal provided the most abundant and spectacular treatment of pastoral liturgy. Father Ferdinand Antonelli, OFM, *Relator* of the Sacred Congregation of Rites, let us into the confidence of the papal program, reflected in the production of the first experimental decree, 1951, and

the subsequent revisions and additions. Archbishop Edwin V. O'Hara, of Kansas City, and Bishop Westkamm, of Berlin, had been selected to present reports on the initial success of the new Holy Week Ordinal. By a strange coincidence neither reached the congress alive: the former dying recently and Archbishop O'Hara dying of a heart attack in Milan, en route to Assisi. Bishop Westkamm's place was filled by Bishop Spulbeck, of Meissen, East Germany; Archbishop O'Hara's by Bishop Leo F. Dworschak, auxiliary of Fargo, North Dakota.

ON THE final day the only session was the papal audience, for which the Holy Father returned to Rome. As widely reported in the press, the Pope's remarks fell into three parts. First he speaks of the rapid rise and spread of the

liturgical movement, which he characterized later as one of the signs of the present age, and to which he was glad to give some new directives to avoid mistakes and exaggerations. Second, he again rejected the idea that one Mass could be equivalent of one hundred priests. Third, he rejected the idea that one Mass could be equivalent of one hundred masses celebrated individually. Here too he deprecated reservation of the Blessed Sacrament away from the high altar. Nor is there need, he said, to have an altar free of a tabernacle for the celebration of mass facing the people. Finally, he gave suggestions for a more balanced liturgical apostolate. The retention of Latin for the celebrant's parts in the High Mass, and the use of Latin only for gregorian chant, are the only references to the topic many had expected to be treated — the introduction of vernacular at Mass.

The Editor's Diary : XXI

APRIL 30, 1956. A letter from Ernest Wright, assistant professor of architecture at Rensselaer Polytechnic Institute, Troy, New York, advising me that the article "Church Building in Mission Lands" (August 1955 issue) was made part of the program for a fourth year student problem — the design of a small Catholic church on the island of Guam. Mr Wright may come to the office to show me some of the more successful results of this problem. I wish each number of the magazine could result in news of this kind.

May 18, 1956. To Montgomery Center, Vermont, to discuss details of the article on "The Chasuble in the Roman Rite" with the author, Father Edward J. Sutfin, pastor of Saint Isidor's church, whose alteration of the sanctuary and baptistry was illustrated in our November 1955 issue. When I first suggested such an article some months ago I did not anticipate such an avalanche of material, and now the problem is how to fit it all into one issue. But since August was the issue that would appear while I was roaming around in Africa, I thought this material, or at least part of it, could be the entire number and

that would make it simpler to get it into page proofs before I leave.

A trip to Vermont is always stimulating for me. Father Sutfin's interest in the design of vestments, and his simple and effective way of carrying out liturgical prescriptions, are refreshing. And while I was there I watched Robert Bonette working at the design and making of candlesticks, etc., and I was reminded of a plan that came to mind many years ago when the Franciscan pastor of a poor Navajo community in Arizona wrote for help and advice on teaching his people to make and decorate objects for his church. We can give advice, but to implement that advice is another matter. The plan then was to have a small car with a trailer transformed into a workshop, in which Bob and his brother Gerry could roam the Vermont landscape (as a starter and an initial experiment) and help to restore small country churches, but only in parishes where funds were inadequate. The only expense to the parish would be food and lodging for the boys, cost of material, and a certain amount of labor contributed by the parishioners. Such a plan assumes, of course, the willing collaboration of pastors, and a mini-

sum of interference in matters of design and art. One of the frustrating aspects of my job is the lack of funds to make such plans a reality.

Later, with Father Frances McDonough of Shelburne, I called on an artist working in wrought iron, Paul Aschenbach of Charlotte, Vermont, and saw there a few figures he had hammered out for a set of stations of the cross. Aschenbach is a sculptor who has successfully bridged that mythical gap between artist and craftsman. And there are others like him in Vermont who could be brought into the "liturgical art caravan" idea. The clincher is — at least this is my present conviction — that over a period of five years the total amount spent would be far less than what is now poured down the drain of the usual sources of supply.

May 30, 1956. The aunt of Kajetan Primavesi of Montreal called, at the suggestion of Murray Ballantyne. Her young nephew, an Austrian, has talent, but how to get a start is the problem. Neither aunt or nephew has the faintest concept of the necessary publicity, too often shunned by artists who tell me they only want to work in the peace and quiet of their studios. OK, but how will anyone know they are alive and capable of producing good work? The irony of this comment is that, quite often, the publicity boys are those whose work might better be left in discreet obscurity.

June 12, 1956. Alexis Khoury, a young Lebanese medical student, brought me examples of his religious drawings and pastels. He was in the office about a year ago, anxious to find a way to practice his art rather than medicine. He has sound ideas on religious art, and the kind of intuitive knowledge so lacking in many professional artists who work for the Church.

We spoke of the difficulty of creating a satisfactory painting or sculpture of the Sacred Heart, and both of us thought that one answer might be to place the figure of Christ in an ensemble based, perhaps, on some text taken from the Feast of the Most Sacred Heart of Jesus. Is anyone interested in making the attempt?

June 26, 1956. You never know what a weekly magazine will do with a carefully planned story. At Henry Reed's suggestion I gave to Archer Spear, of *Newsweek*, galleys of Reed's article, and

that by John Knox Shear, editor of *Architectural Record*; also my own editorial, which appeared in the May *LITURGICAL ARTS*. It was a discussion, pro and con, of past and present architecture. In *Newsweek* of July 2 appeared a full column but with only a reference to Reed's conservative thesis — not a word of Shear's article nor of my editorial. Another proof that magazines and newspapers are likely to play tricks with the news and the facts.

June 30, 1956. The week's edition of an eastern diocesan weekly contains this gem, referring to a new church: "... the proposed new church will be a modernized Gothic, devoid of traditional elaboration." Let us now have wine without grapes and trees without sap!

July 3, 1956. To Washington to call on Mr George V. Allen, Under-Secretary of State. The opportunity came about when I gave Mr William Averitt, special assistant to the president of the Carnegie Endowment for International Peace, some foreign stamps. In a gracious letter of thanks Mr Averitt told me that Mr Allen had been to Africa and had recently delivered a commencement address on the subject — hence this opportunity. A pleasant talk in Mr Allen's office, during which I asked, among other things, whether I could eventually have material concerning the planning and design of consulates in Africa, many of which have already been illustrated in architectural publications. One, at Accra, Gold Coast, might serve as an illustration in the African issue — and there must be others. These designs indicate the kind of thinking that might be a good guide for church building in many parts of Africa.

July 15, 1956. To Lisbon, via PAA, on the first leg of this African journey. Cannot sleep too well even on the comfortable reclining seats, so I watched the dawn come up. The sight is magnificent — darkness, then imperceptibly the horizon is fringed with bands of deep orange-brown, gradually fading into sky blue and dark heavens, seen from my window through the rainbow of whirling propeller blades and to the accompaniment of the steady purr of powerful engines. Later, vivid orange and lighter blues. Below, the cottony sea emerges — all this from an altitude of nineteen thousand feet.

THE AFRICAN DIARY WILL APPEAR LATER.

Nairobi — London, September 27–28, 1956. As Iris Conlay (our readers will recall the activities of the Ashley Gallery, London, through which was made known in *LITURGICAL ARTS* the work of some of the most talented artists in England these days) had urged me to reach London on or before the 29th, to see the exhibition of windows for the new Coventry cathedral (illustrated in *LITURGICAL ARTS*, February 1955) at the Victoria and Albert Museum, I decided to forego a few possibly more romantic places in Africa and flew directly to London, with short stops at Khartoum, Cairo, Rome. Nasser's shenanigans did not tempt me to risk possible unpleasantness in Cairo.

The Coventry windows, by Lawrence Lee, Geoffrey Clarke, and Keith New, were well worth the sacrifice of romantic spots — even Zanzibar. They are eloquent testimony to the revival of stained glass at the Royal College of Art. These three talented designers, with the active collaboration of the cathedral architect, Basil Spence, have produced windows that should make history and inject new life into the craft.

As Robin Darwin, principal of the Royal College of Art, stated in his text on the genesis of the windows: "Not everyone will like these windows, or understand them. Some may be shocked by them. It would be disquieting were this not so; the last thing sought is universal approbation. But we at the College have great faith in them, and hope that their exhibition here may lead to an increased interest in the bold, and thus the traditional, use of this great medium, and help to stimulate its revival."

Lawrence Lee, in commenting on the iconography of the windows, points out that their treatment is semi-abstract and that we must not look on them as illustrations of Bible stories or lives of the saints, but rather "... as a series of themes broadly based on the progress of Christian man through this life to the world of the life to come." And yet the impact of these windows transcends the lack of illustrative content, and they are far more powerful (at least they were for me) in a spiritual sense than insipid imitations. The final test will come when all the windows are installed in the completed cathedral, sometime in 1960. In the meantime, we can hazard a lusty Alleluia.

Peterborough — Oundle, England, September 30, 1956. Again at Iris Conlay's suggestion, I came to Oundle, fifteen miles from Peterborough, to see the new windows designed by John Piper and executed by a brilliant young Englishman, Patrick Reyntiens, which were installed early this year. These three lancet windows are in the Oundle School chapel, and surely add to the lustre of present-day stained glass work in England. Here, perhaps more than in the Coventry windows, the use of color in a symbolic manner, and the technical processes used by Reyntiens to interpret the cartoons, result in a vibrant whole which, while recalling the best of medieval glass, is contemporary and original.

Some stained glass artists will question the opening sentence in the descriptive booklet issued by the Oundle School authorities: "A stained glass window is the interpretation by a craftsman of an artist's design or cartoon." This sharp division can be criticized if the artist disregards the basic disciplines of the craft, or when the craftsman is indifferent to the infinite possibilities of the medium. In the Oundle chapel windows we have a close collaboration between "artist" and "craftsman" and, in the end, the one becomes the other. I would recommend a visit to Oundle to see these windows; also a visit to Peterborough cathedral, with its wonderful Roman nave and transepts and flat, polychromed wood ceilings.

In the descriptive booklet of the Oundle School we find several interesting bits of information. One concerns the foundation of the school: "The foundation of the school is generally ascribed to Sir William Laxton, a native of Oundle, who had gone up to London and prospered greatly in trade during the reigns of Henry VIII and of Edward VI." The other offers this bit of caution concerning the qualifications of those who were to guide the destinies of the School: "Neither the Master nor Usher shall be common gamesters, haunters of taverns, neither to exceed in apparell, nor in any other ways to be an infamy to the School, or give evil examples to the scholars, to whom in all points they ought to be themselves examples of honest, continent, and Godly behaviour." Who could possibly ignore such a warning and get away with it?

London, October 1-5, 1956. To the British Museum to meet again William Fagg,

deputy keeper in the department of ethnography, whom I had last seen on his visit to New York earlier this year. He lectured at several universities and took part in the preparation of what became an excellent exhibition of African art at the University Museum, Philadelphia. Thanks to him I collected photographs of Ife heads, wood carved doors, and fabrics, to be used as illustrations in our African number. And since art, ethnography, and good food go together, Mr Fagg introduced me to the gastronomic delights of the restaurant *Asiatique*, 16 Irving Street, near Leicester Square. I heartily recommend the place.

Finally met Mrs Thea Somerlatte, with whom I had corresponded for some time and who had sent along photographs of her embroidery work. I am usually wary of embroidery for use in churches because most of it is so very feminine and frilly in technique (whether worn by the clergy or used to hang over the edge of a mensa), but when I saw the examples which Mrs Somerlatte brought along I was quickly convinced that her work was quite another story. It is vigorous in design, weave, and execution. As always I collected photographs, and Mrs Somerlatte will send me a sample with which I hope to induce a client to order an antependium or a dossal. While discussing costs I found, again, that an altar, well designed of wood, stone, or marble, with such an antependium, tabernacle (even of silver) and its conopeum, a crucifix with a Corpus by a top-notch sculptor, etc., can cost less (or at least not more) than many concoctions produced elsewhere and where the assumed saving of a designer's fee is in reality hidden in the total expense. It's the old, old story!

To the Crafts Center of Great Britain to see an exhibition of calligraphy, lettering, and illumination — in which English artists excel. This exhibition was sponsored by the Society of Scribes and Illuminators, inaugurated in 1952, with a present world-wide membership of over 1,600. This Center is the only place where the best work of the finest craftsmen is on view and for sale. As stated in the membership leaflet: "Its value to the creative craftsman is incalculable, because by the very nature of their craft, they have for centuries worked in isolated communities. The craftsman of the true tradition creates his own work of art. He selects and works the raw material to his own

design through all stages of creation. . . . Devoted to his craft, and often alone, the craftsman has long needed a more than local outlet for his work. The Craft Center meets that need."

And here may be the place to warn our friends that what is now called the Ashley Gallery bears no resemblance to what the gallery was in the days when its destiny was guided by the competent hands of Iris Conlay. Because of unreasoned opposition and lack of support, Miss Conlay's efforts were in vain. The present gallery is on the "repository" level which, in England, means Saint Sulpice and all the rest of the shabby mess.

Thanks to Mrs Somerlatte I was able to meet in his studio Arthur J. Fleischmann, a sculptor very much interested in religious art and now engaged in carving a way of the cross in a material called *perspex*, a decided improvement over lucite. Three-quarter-inch sheets can be fused into a block six inches or more in thickness and then carved as a block. The total effect is extraordinary and lighting can produce rewarding results. *Perspex* is a material with many of the workable qualities, good and bad, of glass. It is decidedly brittle, and must be carved with the utmost care. The sculptor must find his own way to handle it. The achievement of a broken, glinting surface or a highly polished one presents different problems, but the results are ample compensation.

Also met Miss Enid Fenton-Smith, a sculptor whose work will also appear in our magazine. Then called at the office of Francis Pollen, a young architect, to arrange for photographs of his designs for Worth Priory. He is the son of Arthur Pollen, a sculptor whose carvings on small bits of the shale of Lambay, Ireland, are a delight. I collected a dozen examples to photograph for future illustration. Mr Pollen's crucifixes are also very fine. The extinction of the Ashley Gallery (*circa* Iris Conlay) was a blow to such artists, as they were deprived of a possible place in which to make their work known. It would be a feather in LITURGICAL ARTS' cap if these notes could lead to tangible commissions for these artists.

Rome, October 6-11, 1956. A familiar place but always intriguing and invigorating — perhaps because of the climate, ideal at this time of year; the food, the wine, the people. Traffic here is as bad as it is in London. Small cars may be a temporary solution, but eventually more

come along and conditions are the same. Here in Rome drivers are a bit reckless and take curves on high, and when you add the motor scooters which aim directly at the pedestrian, it can become a daily adventure. Horn-blowing is allowed, which is a blessing; even in the midst of apparent chaos everything goes along smoothly and with general good humor. Met again Mr and Mrs Ennio Canino, and my search for additional material for the Italian issue was under way. To roam Rome with two Romans is a privilege. While strolling about I thought of Kidder Smith's remarks on Italian squares, in his book *Italy Builds* (reviewed in the August 1956 issue), and I could check his findings in such well-known spots as the Piazza di Spagna and Piazza Navona. It was while sipping good coffee in this last square that Ennio Canino discussed the possibility and appropriateness of present-day architecture in a city like Rome and in such a place as this. On one of the corners of this square is a recent house designed along traditional lines and it *looks* like an imitation. No matter what the provocation — whether sentiment or of archeology — a new building anywhere must be a living element of the present. The only alternative is to do nothing, otherwise one is the past cast its shadow like a pall. The daily habits of the Romans can pay havoc with the tight schedule of a visitor. In many official ecclesiastical cycles the hours from nine A.M. to 6 P.M. seem to be the only ones, and you are out of luck at other times. The Caninos, however, made things easier for me, and through them I was able to have a welcome talk with Monsignor Fallani, who is closely connected with official sources concerned with the evolution of sacred art. He remembered our previous meeting at the Vatican in 1950, and was very positive in his remark that Rome and the USA should keep in close touch on all matters relating to religious art and architecture. He asked me to send him texts and photographs concerning activities in this country, and I feel this is a good opportunity to overcome the waning opposition of the *stylistic* people. Even if we still have to cope with our old friend — or foe — prudence (read timidity) I sensed that the authorities in Rome now admit the fluidity and inevitability of a living art. The only hitch lies in its application, and at this must be discussed and settled

with every new example. In other words, we no longer have to cope with that deadening attitude which equated a living art with a revolt against the past. Tradition can now be accepted for what it really is — a *dynamic* force. The *static* brigade will be increasingly on the defensive instead of posing as the sole champion of architectural orthodoxy.

Called on Cardinal Tisserant. His Eminence graciously recalled his visit to the Society's office in 1933, when Harry Binns and I were making preparations for a special issue on the Oriental rites (Fourth quarter, 1935). At that time His Eminence was prefect of the Vatican Library, and to him were forwarded, each year, the bound volumes of the magazine which he then kindly presented to the Holy Father and which, later, were placed in the reference section of the Vatican Library. I have never forgotten His Eminence's advice to "work in depth" rather than seek the easier and perhaps more temporarily glamorous outbursts of passing fancies. As in 1938, in 1950, and today, I was able to tell His Eminence that I honestly felt that the roots of our Society's little tree were sound but that the tree itself — the visual evidence — is still small, due, in great measure, to a paucity of financial waters. But I am more and more convinced that we are on the right track and quite often I have found that the work of the Society is better known in key places than many of us imagine.

A very pleasant reunion with Father Felix Darsy, O.P., of Santa Sabina, cultural attaché to the French Embassy at the Holy See. A dynamic personality, and anyone who has had the opportunity to visit the Centre d'Etudes de Saint Louis de France in Rome will realize the scope of his activities on all levels. The planning of the offices, of a hall for movies, etc. (Largo Toniolo, 22) has been done in masterly fashion, and the design of the large meeting hall, seating six to eight hundred, in reinforced concrete with glass blocks in the slightly vaulted ceiling, creates an atmosphere which would do credit to any architect. This center of studies, for the benefit of all in Rome who wish to keep abreast of religious life in France, was opened in 1946. The present quarters have been under construction since 1950, and are soon to be completed. During the past ten years the number of persons taking advantage of its excellent library in-

creased from four to fifteen thousand, and include well-known personalities in the Roman Curia, the government of Italy, the diplomatic corps accredited to the Holy See, leaders of various groups of Catholic action in France, Italy, Switzerland, Belgium, and Canada. France is indeed ideally represented in this Saint-Louis-de-France section of Rome.

Three years ago, while discussing various matters with Father Darsy, in the pleasant park adjoining the church of Santa Sabina with its wonderful view over the Eternal city, I promised to bring back some southern Sahara cloth — of the kind which hung over the doors of basilicas in the early centuries — if I should ever get to Africa. Today I had the pleasure of offering to Father Darsy a large piece of Kano (Nigeria) cloth, and was glad to hear it was what he had in mind. I hope to have more sent to him from Nigeria.

One of the pleasures of a Roman visit is the expected meal at the Ristorante Pancrazio, Piazza del Biscione 93, built among the ruins of the Theatre of Pompeii. Even Hollywood superlatives would be justified for the gastronomic excellence of this unique restaurant, which I recommend to all friends of art.

Further meetings with Mr and Mrs Canino to talk over the make-up of our twenty-fifth anniversary number, to be devoted to Italy. The restrictions of illustrative space in most issues of the magazine and the consequent impossibility of including all material that might be considered in architectural publications led us to think of this solution: few but well selected illustrations with textual material to fundamental principles. We now have a text from a prince of the Church, from the auxiliary bishop of Rome, from a former ambassador from France to the Holy See. In later issues we hope to print the originals of official and authoritative texts (not only commentaries), with parallel English translations. Then all discussions on sacred art can be based *on the record*, not merely on what anyone may think the Holy See has said on the matter. We can then be spared those interminable palavers which, in the main, become expressions of personal opinions, prejudice, or taste.

Bologna, October 12, 1956. Having missed the liturgical conference in Assisi, in late September, I was all the more

anxious to call on His Eminence of Bologna, whose liturgical lore and appreciation of the possibility of a living art are well-known. Although Father Darsy had arranged for an interview I was confronted, when I arrived at the archepiscopal palace, with the so-often maddening nonchalance of minor officials, who handle visitors on a friendly basis (friendly in the sense of leaving foreign visitors in mid-air while they attend to the wants of their friends). Although my appointment was for 10.30 A.M., it was only at my impatient insistence that I was ushered in the Cardinal's office at one P.M., but once there the atmosphere changed. His Eminence was most cordial and I was privileged to have a half hour's most encouraging talk. As my purpose was to induce Cardinal Lercaro to contribute an article for the Italian issue, His Eminence read to me the French text of the digest of his more flowery speech delivered during the exhibition of religious art held in Bologna in 1955. Then I was given permission to reprint this digest (it has not appeared elsewhere than in the volume devoted to this exhibition) in our quarterly.

Milan, October 13, 1956. I had long hoped for the opportunity to meet Archbishop Montini, but fate decreed otherwise. To make matters more difficult, I came to Milan on a week-end. But I did visit several churches, recently built in new workers' sections of the city — notably the church of the Madonna of the Poor. The Caninos had already sent me photographs of this church and I was anxious to see it and also to meet the architects, L. Figini and G. Pollini. Due to limited funds the exterior is very plain and largely unfinished, but the interior is a gem of simple and effective design, of reinforced concrete and a porous stone. The illustration of the model indicates the architects' dream of a fresco to frame the altar as a background. Incidentally, mass versus the people is accepted practice in Bologna and Milan. Later I met Luigi Figini, and while talking to him I could easily understand why his work is so vital and imaginative. But the sympathy and understanding of Cardinal Lercaro and Archbishop Montini create a climate in which architects can function in liberty and confidence. Happy land!

Rome, October 14-15, 1956. A week in Rome, even a fourth or fifth visit, is always an adventure, with moments of

frustration when confronted with leisurely hours of business and the difficulty of seeing anyone except by appointment — a wise arrangement for the Roman who wants to live an easy life, but hard on the visitor forever in the grip of time. The taxi drivers are sometimes a puzzle to one ignorant of the language, and on occasion I had the impression of being taken for a ride, the long way. Traffic problems are as bad as in any large city but in Rome they are aggravated, for the pedestrian at any rate, by the reckless speed of the beetle cars and particularly the Lambretta motor scooters. Since horn-blowing is forbidden the danger of collisions would seem to be increased, but such collisions are rare.

In Vatican City there is one custom nowadays that can be annoying — the requirement that one's passport must be shown and a form filled out before anyone can be seen or anything done. And this requirement is pushed to rather ridiculous extremes; for example, I called at the office of *Osservatore Romano* merely to purchase two back issues of the paper. When the functionary on duty asked for my passport and gave me the inevitable paper to fill out, I pointed out that (1) that day I had neglected to bring my passport with me, and (2) I only wanted to buy copies of the paper. No use — no passport, no photograph, no paper. As a parting shot, the minion of Vatican law remarked: "This is not the States." Later Father Darsy gave me the reason for such tight Vatican security. Several years ago the automobile of the British ambassador rolled out of one of the courtyards of the Vatican and, because of the flag flying from the hood of the car, the Swiss guards gave a snappy salute but neglected to take a look in the car or they would have noticed that His Excellency was not in it. A few moments later the ambassador in person came out and then, too late, it was found that a clever thief had induced the Embassy chauffeur to look elsewhere and then had driven off, complete with papal salute. A good story, but the remedy seems a trifle drastic, particularly when applied by the lower echelons.

Paris, October 15-20, 1956. To the Musée de l'Homme, at the Trocadéro, to gather a few photographs for our African number, but I find that what I have already collected at the British Museum and what I can expect to find at our own Museum of Natural History,

New York, and at the Field Museum, Chicago, will round out my material without going too far afield. Then to the museum next door to see the wonderful reproductions — in full color and scale — of frescoes scattered in romanesque churches in France. It would take weeks to see them all *in situ*, but here they are well exhibited and with sufficient surrounding "architecture" to make their study easy and pleasant.

Then to the Musée d'Art Moderne, to visit the exhibition of sacred art. Their exhibits are of unequal value. Publicity being what it is everywhere, I was not surprised to see a poster on Jean Crotti's *gemmaux* (small pieces of colored glass held together between two sheets of plate glass by means of some secret liquid — the majority being reproductions by contemporary masters) on which were statements by Picasso and Cocteau informing the public that "Un Nouvel art est né." I remembered Crotti's exhibition in the cultural section of the French Embassy in New York in 1947 (illustrations appeared in the February, 1947, issue of this magazine). At that time Mr Crotti told Otto Spaeth, Emil Frei, and me all about his work and how he hoped to induce a firm in the United States to take over the manufacture of similar windows, after craftsmen here had been trained by his own men. Nothing came of this plan, but it does seem a bit late, even for Picasso or Jean Cocteau, to claim any special discovery of this medium in color.

Called on the architects Badani and Roux-Dorlut, to get information and photographs of details of concrete elements in the Palais de Justice they designed for Abidjan, Ivory Coast. Ever since I saw that building I was anxious to get definite illustrative material for the African issue, and now I have it.

Then to various governmental offices for further documentary data. The preparation of such special issues involves a good deal of leg work, and the accumulation of material that will eventually boil down to a minimum may not reflect the preparatory work involved, but the process is intriguing and always full of interest.

A very welcome meeting with an old friend, Frances Rich, whose work as a sculptor has been illustrated in the quarterly. Miss Rich lives high above the Pacific at Santa Barbara, California. Her work, in bronze or stone or terracotta, is of the kind we should see more and more in our churches. We want

ed around the old streets of Paris' bank, and dreamed of the day when its works will be accepted by the Church as naturally and as naturally as we accept daily bread. Thanks to Mr Maurice Lanotte, whose store at 8 rue du Vieux-Montbier is one of the best in the business, Miss Rich and I had an unusual opportunity to visit the bronze foundry of Susse Frères where, under the guidance of André Susse, I could learn a good deal of the processes involved. It was a bit disconcerting to see some of the models submitted for bronze casting, but this visit was well worth while, to gain an insight into the why and wherefores of costs, etc. Differentials in casting in American foundries are appreciable, but I hear that conditions are much more favorable in Italian foundries.

Brussels, Namur, Bruges, October 21-25, 1956. In Brussels I called on Mr X. Lejeune de Schiervel, administrateur-adjoint of the Office des Cités Indigènes. He had been urged to see him by Roger Bastin of Usumbura, Ruanda-Urundi, who, as inspector at the Office's bureau in that city, has been responsible for the planning of many African cities in Ruanda-Urundi and in the Belgian Congo. I particularly wanted to get photographs of models and plans of churches to be built in that region of Africa. As usual, everyone was very cordial and eventually the data will come along to swell what I already have in my files.

To Namur to call on another architect, Roger Bastin. While flying over Usumbura I noticed a large building on the side of a mountain overlooking Lake Tanganyika and had determined to find out more about it. It turned out to be a new inter-racial college under the direction of the Jesuit Fathers. As has happened so often on this African trip, I soon found that the architect was a young Belgian, Roger Bastin; here, in Namur, I was in his office, and the question of photographs, plans, etc., was soon settled. There I also met the other Minister of Usumbura College, the Reverend Léon Verwilghen, S.J., a nephew of the well-known Père Charles, S.J. Both had been at inter-racial meetings at Vesey Street, New York City, and were friends of Father John LaFarge. All during this journey I met people who either knew Father LaFarge or who knew of the work of the Liturgical Arts Society.

Through Mr Bastin I met the secre-

tary of the art commission in the diocese of Namur, Canon André Lanotte, one of those rare members of the clergy who really know *what time it is* in all matters relating to art today. If we must have "liturgical art" or other such commissions in our dioceses, men like Canon Lanotte ought to be in charge of operations.

Both the Canon and Mr Bastin objected to my suggestion concerning what have been called limited reproductions of statues, etc., for sale in parishes which cannot afford a unique piece of work, no matter how much they would like to own one. They felt that even originals of lesser quality, by young artists in any one locality, were better, since such opportunities might be the much needed springboard for future work of an improved and more mature quality by the same artists. They may be right, and certainly their point of view has a certain generous and very appealing quality. Even now they are carrying out their ideas in many parts of the diocese of Namur, and one of my dreams is another opportunity to gather data for a special issue on Belgium.

A visit to the Abbey of Saint-André, Bruges, to call on an old friend of the Society, Dom Gaspar Lefebvre, O.S.B. I remembered our first meeting, in 1931, when Harry Binsse and I had a memorable dinner with Dom Gaspar at the Ritz-Carlton Hotel, Montreal — too memorable, perhaps, because I fear at the time that Dom Gaspar felt we were beginning operations on a too luxurious level. At that time I recall that Dom Gaspar was somewhat pessimistic about the future of such a society as ours, and he gave us five years of existence. Today I was happy to inform him that we could celebrate our twenty-fifth anniversary. Dom Gaspar, at eighty, is as alert as ever, and was very cordial.

Then I met Dom Samuel Stehman, a co-editor of *L'Art d'Eglise*. We exchanged editorial ideas, and I was more than willing to collaborate with him in the preparation of a special issue of his publication on religious art and architecture in the United States. Dom Stehman is convinced of the necessity for a forward-looking conception of Christian art and while talking with him I thought of friends in the USA whose nostalgia for the past would bring smiles to the faces of those here, whose daily life is immersed in the stream of the past but who, for that reason, are very much of the present. As I roamed

around the sleepy streets of Namur and Bruges I thought of how paradoxical it is that the artists and architects whose lives are spent in such old-world cities are as modern as tomorrow's newspaper, whereas many who live in a much younger country, such as in the USA, labor under the burden of a hankering for the past. It is like an equation:

A sense of history equals *the present*.

A lack of history equals *the past*.

Then a visit to the studio of Mr Martens, a stained-glass artist. His combination home-studio, near the Abbey of Saint-André, is an ideal combination. I had received photographs of his work a year ago, but direct contact with an artist is always valuable. Here again, in an old-world spot, was an artist whose work and thoughts were alive. And I could ponder over the problems of the US craftsmen who are so often indignant over the competition of European craftsmen. On the basis of design and aliveness, many of our American craftsmen are hopelessly behind the times. On the price level they are at a distinct disadvantage, since wages in Europe are far below those of workmen here. In France (and I heard this from a French craftsman, perhaps in an unguarded moment) the manufacturer is given, by the government, a bonus of ten thousand francs per square meter over and above the price quoted to the American client. And, human nature being what it is, this bonus is probably added to the prices quoted here. Some form of customs duty could obviously overcome this handicap at the financial level, but the artistic problem remains the same.

Paris, October 26-29, 1956. Mass at the church of Saint Severin, near the Boulevard Saint Michel, in the heart of old Paris — an experience not to be missed by anyone anxious to see what the living Church can be for the people. During high mass, and later during the children's mass, a sense of *participation* was in full evidence. The pastor and his curates lead the congregation in a full understanding of the ceremonies; all is done according to the norms of the Church, and the mere fact that this is done makes the event an extraordinary one. At Saint Severin the priest celebrates mass facing the people; the choir *are* the people, led by a group of boy choristers *near* the altar; on the altar itself are only the elements and objects necessary for *that* mass.

Called on Père Régamey, O.P., at the Dominican Convent, rue de la Glacière,

I had first met him in 1938 at Dominican headquarters, 29 Boulevard de la Tour-Maubourg, where he and the late Father Couturier were beginning their vigorous crusade for religious art, through the medium of the publication, *L'Art Sacré*. The French Dominicans have been on the firing line of the Church militant, and so have been prime targets of more prudent souls! Readers of LITURGICAL ARTS need hardly be told of the pioneer work of both Father Couturier and Father Régamey, and how they injected a breath of life into the evolution of religious art in France, and, by extension, in many parts of the world. Father Régamey's book, *Art Sacré au XX^e siècle*, published in 1952 and reviewed in our February 1954 issue, explains a good deal about sacred art in its relation to the present, but all in the context of the past. Conversations on art with priests like Father Régamey are exhilarating. His somewhat extreme views are nevertheless productive of thought, and keep you on levels which, of necessity, run counter to ever-present compromises. With Father Régamey's help and that of Father Cocagnac, O.P., his successor as one of the editors of *L'Art Sacré*, I feel we can gather first-rate material for an eventual special issue on religious art and architecture in France.

Recent Publications

CONTEMPORARY CHURCH ART.
By Anton Henze and Theodor Filthaut.
Translated by Cecily Hastings. Edited by Maurice Lavanoux. New York: Sheed and Ward. \$7.50.

This may be a controversial book for the time being but in years to come it may be shown that it was a powerful and effective gun fired against the last stand foes of contemporary church art and architecture. Actually there are not many of its caliber. Although there are points in it to which one might take exception, notably an unwarranted stress on German ecclesiastical art regardless of the fact that a style is being considered which was not cradled exclusively in Germany nor coming of age in that country alone, nevertheless it is a significant work and generally satisfactory. Furthermore it is a handsome volume, from its well-designed jacket to the last, rich, black and white illustration.

Dr Anton Henze has written the

first of the two essays comprising the text. Beginning with Christian and church art in the nineteenth and twentieth centuries, but of necessity turning back into the history of art for a brief survey, he concludes his section with the optimistic opinion of Friedrich Heer (*Das Experiment Europa*) that the Church is destined to usher in the first fully authentic age of Christianity which, if correct, suggests the character of the religious constituent in the art of the future. The questions provoked by contemporary church buildings and contemporary art produced for the service of the Church are dealt with convincingly. Only those whose minds are obstinately closed will fail to follow Dr Henze's reasoning that churches in modern architecture, if I may use that banal word modern, represent the legitimate form of the Church for our time, and that the interior appurtenances corresponding to it, the legitimate form of church art.

Despite the radically new approach in twentieth century church art the forms are closely linked with tradition, and contrary to the belief of the die-hards what is happening in art is not the end of the West but is actually the historical preservation of its spirit. It is contemporary artists and architects who stand firm in tradition and are the tools of history, the author states. There may be some avant-garde designers who would vigorously deny this seeming paradox; and Dr Henze's thesis concerning the survival of the West, in a changed form, within the new age will be seen by many readers as interesting but certainly tenuous theorizing in part (pp. 40-41). That the ruling class of our day is the homeless technical and industrial workers, and that the idea of God for the first time in the history of the West is that of Christ the Redeemer are two points open to question. However it cannot be disputed that the new forms in architecture and art, like the Church, are not limited to any one part of the world, but have gained a foothold wherever Christianity has established itself. This is precisely why a more catholic coverage of the subject of this book would be desirable. Although it is intended as a survey, the reader is likely to feel like a person who has been called away from an excellent dinner.

Dr Filthaut, the co-author, treats largely liturgical externals, and answers those questions which are posed by the artist to the Church in her rôle as patron.

The outline of the theological context and the liturgical data which must necessarily be the point of departure for the building and decoration of the church are brisk and very much to the point. "Sentimental trash . . . is the enemy of faith," and it is a "practical denial of the unity of truth and beauty in God" are two of Dr Filthaut's salvos. By sentimental trash he indubitably means the Barclay Street-Saint Sulpice abominations with which we are all too familiar and which, he states, make the faith the laughing stock of unbelievers. I can substantiate his claim that trashy statues and paintings have proven to be an obstacle in the way of a number of those who are seeking the faith. It is an incontrovertible fact that bad ecclesiastical art can ruin the taste of the faithful, although it is doubtful if this will be of concern to many "patrons" who furthermore won't agree with the author that it "debases and degrades the faith." Dr Filthaut has the *Instructio de arte sacra* to back up his spirited outbursts, while on the other hand there is something akin to *Una sancta* in his section on pictures and statues.

From an examination of the excellent illustrations in this book and a consistent study of the subject this reviewer is of the opinion that in the making of all things needed in the House of God there is currently more imagination displayed, greater warmth, and less of the tendency to follow the clichés of modernism than in the case of architecture where, to quote Mr Lavanoux, "pure design reigns supreme, to the extent of sterility." Notwithstanding, much of the contemporary sculpture shows traces of concealed historicism, reminiscences of early Romanesque or Irish art, and as examples of this historicism Dr Henze cites the Richer crucifix at Assy as belonging to late Impressionism and Lipschitz' madonna in the same church as impressionist Baroque.

It might be expected that in any significant missionary work in this country involving contemporary church art the indefatigable secretary of the Liturgical Arts Society would have a hand in it somewhere, a point very much in evidence in this volume. Thirty-nine of the one hundred thirty-five photographs were supplied by Mr Lavanoux, the American examples, while sixty-three of the eighty-six illustrations included in the original edition, *Kirchliche Kunst der Gegenwart*, are of German art and architecture. The succinct and penetrating preface to this, the American

ition, was also contributed by Mr. vananoux.

In the Preface to the German edition states the book has been produced in the hope that it will provide some much-needed guidance for patrons and artists within the Catholic Church. This in itself, correctly it is to be hoped, a continued interest in contemporary church art and architecture as well as a supply of patrons. If this is true and if the patrons will give legitimate contemporary art its chance, as the authors plead, it could be a laudable project for an enterprising organization or opulent cruder for beautiful liturgical art (if there be any) to undertake to place a copy of this book in the hands of every potential patron who is known to be of the belief that if it isn't Gothic it isn't Catholic. We need not worry about the artists.

ANDREW WALLACE CASE
The Pennsylvania State University
University Park, Pennsylvania

CATHOLIC EVIDENCE. QUESTIONS AND ANSWERS. By Cecily Hastings. New York. Sheed & Ward. \$3.00

Cecily Hastings must be an unusual woman. A convert and a former British vice consul, she is closely associated with various lay apostolate groups, co-editor of *Selections*, a year book of contemporary thought, writer for the *English Catholic Herald* and *Catholic Worker*, and one of those famed Catholic Evidence Guild speakers. Drawing upon her street corner experiences with the latter group, and on her weekly question and answer column, she has produced a book that will be extremely valuable for teachers and apologists, interested Catholics with inquisitive friends, and those seeking instruction in the faith.

Because each answer to a query on some aspect of the faith seems to demand location within the whole, the book is divided into two parts. The first attempts a general outline of the essentials for a full understanding of the Church as the union of men with God in Christ. The second part consists of questions and answers, taken for the most part from the author's weekly column. These reflect present-day concerns and voice the standard objections that question the validity of the Church's claims. Both parts of the book reveal the author's firm grounding in a theology that is basically Thomistic. Equally apparent is her prayerful familiarity with the Old and the New Testaments.

Concerning the unity of man's activities and his being, she writes: "It is by one and the same life in us that we know truth and that we reproduce our kind, that we love goodness and that we digest our meals." This natural unity of man helps to explain the fear of death felt even by Christians. Against those who look forward to shedding their prison-like bodies, influenced in part by a Platonic spiritualism, she insists: "... man is meant to be a body-spirit unity, and to have to undergo the division of that unity means a terrible shattering of the personality, indeed of the essential human nature of each person who dies. It is no wonder that men fear death."

The infinite solicitude with which God surrounds his free creatures is tenderly treated by Miss Hastings as she stresses the heavy responsibilities of freedom for man. This discussion is an answer to those who see a contradiction between God's infinite mercy and an eternal hell. After firmly maintaining that God does not condemn anyone to everlasting punishment, she shows the other side of the coin, namely, that He will not coerce anyone to accept everlasting happiness. One is reminded of Kierkegaard's expression of this duality of human freedom. In describing God's anxiety lest His goodness and beauty overpower the individual's free choice, he likens God "unto the humblest by the power of His onnipotent love."

The universality of the Church, the bride of God, in which *all* humanity is wedded to God in Christ, is brought out in the author's discussion of the dictum "Outside the Church there is no salvation." Short of an individual's rejection of what *he* sees as good and true, "the effects of the Church's living and relieving of Christ's saving act reach to the entire human race."

Refreshing to note is Miss Hastings' philosophically sound attitude toward "proving" the existence of God. Many apologists, while quoting St. Thomas' proof, seem to forget his insistence that our demonstrative knowledge of God's existence is wholly contained in knowing that our judgment "God exists" is a true judgment. What God is, and what it is for Him to exist, we know not! In this book, she rightly indicates that the proofs are a mentally exact testing of our own experience to the point where we must acknowledge some factor in that experience which can be explained satisfactorily only if God exists. Her answer to the question, "If God is

unknowable, how can we say anything about Him at all?" is going to be required reading in all my natural theology classes. Consider her understanding treatment of the modern positivistic or scientific prejudice: "The more we think of water, say, simply as the *formula* H₂O, or a *formula* of so many pounds per square inch, the more we are reducing our thinking to that which is simply knowable to us, because it is our creation; what *we* make of water. And so, the less it is real water, which, as an irreducible, mysterious being independent of ourselves can, if we are willing to contemplate it, to open our minds to it without seeking to make them the measure of it, be a means, by analogy, of approaching the mystery of Him Who is."

WILLIAM B. DUNPHY
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TWENTY TALES OF IRISH SAINTS. By Alice Curtayne. New York: Sheed and Ward. \$2.75.

Legends about the saints have been handed down from generation to generation, and enough of them have been recorded to lead a writer like Alice Curtayne to retell them with her own added feeling for poetry and all the charm of a true Irish storyteller. Legendary details are obviously often far fetched and exaggerated, but quite acceptable because in the lives of the Saints, they point up the holiness, the joy, and other human characteristics that add color and interest for the young reader.

In this collection of twenty Irish saints the author made a judicious selection: there is Patrick converting the daughters of the King of Connaught, Brigid founder of a great order of nuns and lover of animals, Brendan the navigator, Cormac the indefatigable sailor, Benignus the boy with the wonderful voice, Modomnoc keeper of the bees, Columbanus who found peace and solitude in the cave of a wild bear, — and many others.

Alice Curtayne has written several adult biographies of merit; but now she has a family of several children and the experience is clearly noticed in her story telling. Many practical details are introduced to teach children good behavior, lessons in charity, and obedience. That is what *Tales of the Saints* should do — teach.

JOSEPH P. ASCHERL
New York City

IN SOFT GARMENTS. A Collection of Oxford Conferences. By Ronald Knox. New York. Sheed & Ward. \$3.00.

This reprinting of a selection of conferences given by Monsignor Knox to Catholic undergraduates at Oxford during the years 1926-1938 attests to the sustained popularity of his apologetical work. He tells us that he has "tried to deal, unprofessionally, with some of the hesitations that most naturally occur to us Catholics when we compare our intellectual commitments with the current thought of the present day."

One of Monsignor Knox's most impressive qualities is his ability to communicate to any given audience his penetrating insight into the truths of the Catholic faith. Whether the audience be a group of young schoolgirls, fellow priests, Oxford undergraduates, or laymen on retreat, he is never guilty of talking down to them, nor of talking over their heads.

In this book he ranges through a diversity of topics, as, for example, our natural knowledge of God, the claim of Christ to be divine, the reasonableness of miracles, the marks of Christ's Church, salvation outside the Church, the teaching commission of the Church, its definition of dogma, the papacy, conventional morality, and divorce.

Monsignor Knox is especially good when he discusses the Church. Referring to the parables of the wheat and the cockle, the mustard seed, and the leaven, he discusses the Church's universal membership, its predicted growth, and its role in social reform. He presents the Catholic view of the Church as a visible society of sinners as well as of saints, opposing it to the Protestant idea of an invisible society of those destined to be saved. These fundamentally different views are understandable in the light of substantially different conceptions by Protestants and Catholics of the relations between nature and grace, reason and faith, time and eternity. Father de Lubac's recent book, *The Splendor of the Church*, partially fills the need there is to present the Church as she is, the Bride of Christ, with all of the outward imperfections that pertain to such a blend of the human with the divine, the temporal with the eternal. This is behind Monsignor Knox's urging of us, as members of Christ's Church, to live in such a way that we don't make it more difficult for unbelievers to see Christ in that Church.

In one brief paragraph, he states the terrifying consequences of making man,

rather than God, the measure of all things. By denying the existence of a Creator in a world that is meaningful only as created, man must assume that role, in the name of his dignity and freedom, and create the truth, goodness and beauty of the world in which he lives. The truth of this insight is borne out by those contemporary atheistic existentialists who have despairingly probed the consequences of such a denial. Since all creation is *ex nihilo*, man is faced with a program of destructive nihilism that leaves him defenseless against the terrors of history. The solution to this dilemma of liberty and terror would seem to be a philosophy of human freedom that does not exclude God.

All in all, the book is an excellent apologetical work. However, this reviewer feels constrained to lodge one complaint, for it seems to share one fault with other works of this kind, namely, a failure to distinguish a demonstrative and a non-demonstrative natural knowledge of God. This is particularly true of Monsignor Knox's treatment of Saint Thomas' proof for the existence of God from our experience of finality in the universe. Instead of concluding, as Saint Thomas does, to the existence of a being whose nature it is to exist and who causes the very existence of agents-existing-as-acting-according-to-laws, the conclusion is interpreted as proving the existence of "a Mind which invented those laws and imposed them upon brute nature." Now it is not inconceivable that a being less than a Creator could have done this job, as, for example, Plato's demiurge or Aristotle's Unmoved Mover.

To the extent that any of these so-called "proofs" fails to arrive at the very cause of existence, it has failed to prove the existence of God. Many modern refutations of the Thomistic proofs are really refuting these apologetical pseudo-demonstrations. Since there are so many other valid and satisfying natural knowledges of God to which the apologists could point, I wonder why they insist on these "proofs" that serve only to obscure or discredit valid philosophical demonstrations.

This excellent book will provide a rewarding stimulus towards understanding the Catholic Faith for most of its readers.

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Corrections

Some of our readers have undoubtedly spotted an unfortunate error in the caption of the frontispiece in the May 1956 issue. For the record, the reference to "... the twenty-five statues ..." should have read "... the twenty-five foot high statue ..." Our apologies to the sculptor, Hew Lorimer.

The Princeton University Press calls our attention to an error in the cost of one of their publications, reviewed in our August, 1956, number — *The Illustrations of the Utrecht Psalter*. Instead of \$10.00 the price is \$20.00.

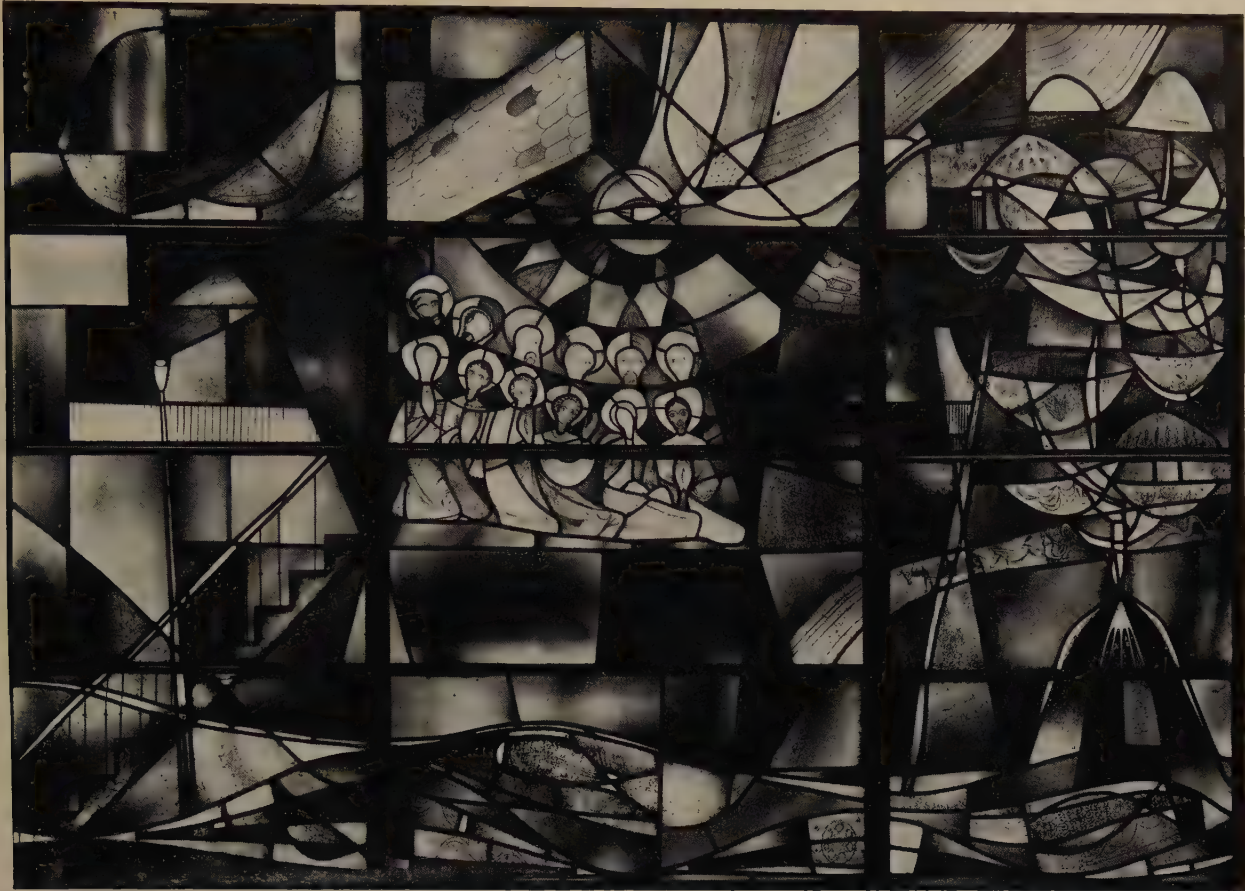
A Chuckle

Art has its funny side. For example, a recent issue of a well-known art publication contains this gem: "The most recent paintings (by Ad R . . .) continue the schemas of his 1955 exhibition: canvas-filling cross-or $\boxplus$ -shapes equally made up of background and foreground, neither of which thus exists. Such simple symmetry eliminates 'balancing' because the shapes are pre-balanced. The closeness of hues, in a way, eliminates color, for in extreme closeness violet or brown or green act the same. What is left is the private artist appearing in a public place with paintings from which almost everything but the mystery of art has been removed. This is theory. Actually R . . . 's dark paintings are like . . . a night world; a storm is breaking up, blackest clouds scud beneath lighter black clouds, somewhere above a possible incandescence reminds you of the moon . . . close quote period new paragraph.

Well — maybe so!



Drawing by
Robert Rambusch



"But the Paraclete, the Holy Ghost, whom the Father will send in My name, He will teach you all things . . ."

MADE BY EMIL FREI, DESIGNED BY ROBERT HARMON, 3934 SOUTH GRAND BOULEVARD, SAINT LOUIS, MISSOURI



Center panel of triptych in Christian Brothers' Novitiate, Napa, California

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The Liturgical Press, St. John's Abbey, Collegeville, Minnesota.

CATHOLIC CHURCH MUSIC

McLaughlin & Reilly Co., 252 Huntington Avenue, Boston 15, Massachusetts.

DECORATORS

Liskowiak Studios of Ecclesiastical Art, 1604 North 48 Street, Milwaukee 8, Wisconsin.

Rambusch, 40 West 13 Street, New York 11, N. Y. Designers, Decorators and Craftsmen.

Robert Robbins, 1755 Broadway, New York, N. Y.
Conrad Schmitt Studios, 1325 South 43 Street, Milwaukee 14, Wisconsin. Decorators, designers and craftsmen.

DESIGNERS

Guild Hall Studios, Metal craftsmen. 141 Bridle Way, Paramus, New Jersey.

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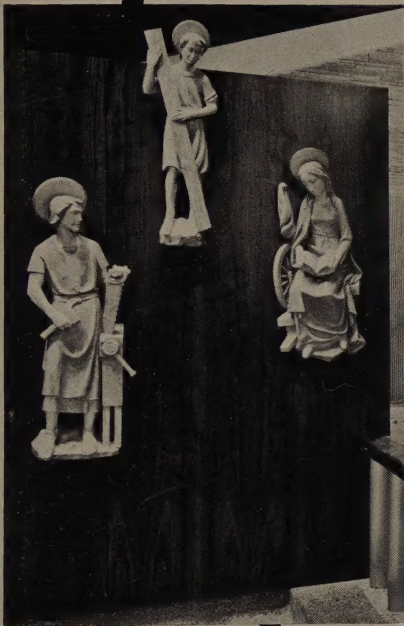


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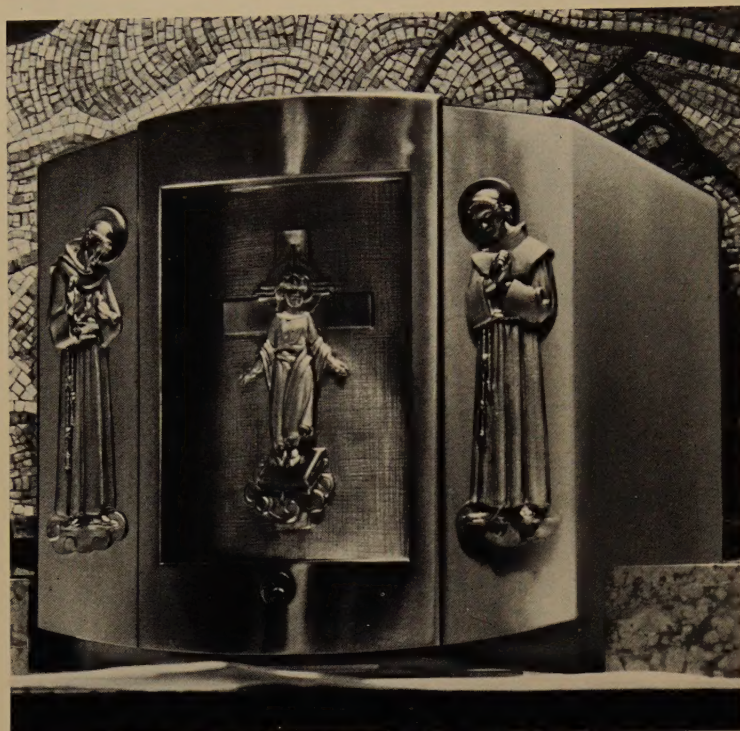
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Drawing by
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"... he and his diary! ... wonder where he's going NEXT?"

